

Sets in Order THE OFFICIAL MAGAZINE OF

SQUARE DANCING

NOVEMBER 1963

35¢ PER COPY

DR. LLOYD SHAW
(See page 11)



IN ALL THE SQUARE DANCE WORLD

NO VACATION EQUALS THIS



Flippos
Marshall
and
Neeca
both sessions



Hamiltons
Frank
and
Carolyn
both sessions



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and
Barbara
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and
Nita
weekend only



Osgoods
Bob
and
Becky
both sessions

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This winter Sets in Order has assembled an outstanding team of leaders to help insure your dancing pleasure. From Kansas come Frank and Barbara Lane for their first appearance. Frank's warmth and unbeatable style has won him many friends. Marshall Flippo and his wife Neeca are also making their initial appearance. Marshall's calling is indeed a joy to follow. Of course the old-timers will return. The Hamiltons, Frank and Carolyn, will spear-head the rounds while Bob and Nita Page handle squares at the weekend. The Osgoods, too, will be very much in evidence with the squares and special events. So how about it? Doesn't all of this make you want to come?

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Thanksgiving-1963

OPPORTUNITIES TO SAY "Thank you" to the men and women who add to our pleasure in square dancing occur every time we attend a dance. Sometimes these simple thank-yous mean more to these people than any other means of appreciation we could possibly show. Once a year it's customary for Sets in Order to provide an opportunity for grateful square dancers to express their gratitude to fellow dancers and leaders who have added to their pleasure. These names, that appear on this and the following pages, are just a few of the thousands who deserve a good hearty word of thanks from us all.

Thank you to our instructor-caller
Audrey and Jiggs Ainsley
From the Crickets Beginners Class
Streator, Illinois

Thanks for your round dance leadership
Ray and Claire Andersen
Anchors and Chains
Southeastern Connecticut

Thanks for doing so much for Oak Ridge
To Bob Baker
From Bob and Janette Kemper
Oak Ridge, Tenn.

To a wonderful dancing couple
John and Rae Baker
From the Sutter Beaus
Yuba City, California

To our favorite caller
Charlotte and Ken Beck
From the Military Mixers
Seymour-Johnson, No. Carolina

To our outstanding round dance teachers
Norm and Bea Beutel
From the Beutel Round Dancers
Sault Ste. Marie, Ont., Canada & Mich.

Thank you to our wonderful caller
Dick Bishop and wife Cathy
From the Rainbow Bluefoots
Dunnellon, Florida

Thanks to our caller and his wife
Ken and Grace Bishop
From the Shasta Dam Dandies
Redding, California

To the grand-daddy in our area
Charlie and Mabel Bonnell
From loyal supporters in
Sault Ste. Marie, Ont., Canada & Mich.

Many thanks to our caller and his wife
Al and Mary Brundage
The Norwalk Swingin' Squares
Norwalk, Connecticut

To our favorite square dance callers
Shelley and Rosie Coon
From Okie Squares Club
Mangum, Oklahoma

To our favorite caller and his taw
Jack and Alma Dodd
From the Silver Wheelers
Elko, Nevada

Many thanks for the years of leadership
Willis and Loraine Dodge*
Harmony Hoedowner Club
Tacoma, Washington

Thanks to an outstanding chairman
Willard and Vera Donaca
Dancers of Hayloft Clubs
Portland, Oregon

To our favorite callers and their taws
Bob, Ginny Duffey; Johnny, Char Davis
From Dixie Squares
Covington, Kentucky

To our outstanding caller and his taw
Don and Dorian Duffin
From the Rochester Rollaways
Rochester, New York

To our favorite caller, Thank you
Chuck Durant
Melbourne Allemanders
Melbourne, Florida

To our favorite caller-teacher and his taw
Clarence and Jackie Fairhurst
From Olney Squarenaders
Olney, Illinois

Our appreciation and thanks to
Carl Fillman, Ephrata Heymakers
Ann and Gordon Edwards
Quincy, Washington

Special thank you to our club caller
"Wild Bill" and Erma Foross
The Tumbleweeds S/D Club
Garden Grove, California

*Name also submitted by
Hoedowner & Howdy Pardner Clubs
Puyallup, Washington

Sincere appreciation to
our caller and husband
Dorothy and John Gandolfo
Swing Ding Dandies
Sonora, California

Thanks to our caller and his wife
Bob and Frances Glass
From the Square Thru's
Muleshoe, Texas

Time to say thank you to our favorites
Gus and Jean Gronlund
The Bells and Buoys
Seattle, Washington

For many hours of pleasant
dancing, Thanks
Ernie and Naomi Gross
From Lois and Lucille Klein
Tecumseh, Nebraska

Thank you to our favorite caller
Cliff Haley and wife Lee
From the Levis an' Lace Club
Des Moines, Iowa

To our faithful caller and his wife
Ken and Harriet Hartinger
From Juanita Pairs & Squares
Kirkland, Washington

Thanks for years of enjoyable dancing
To Gerry and Mary Hawley**
From the Merry Mixers
Saskatoon, Sask., Canada

Thanks to our favorite caller and teacher
Pete and Lois Heckman***
From Dot and Glen Butler,
Kings and Queens
Pittsburgh, Pennsylvania

**Name also submitted by
Smoothies Round Dancers, Dudes 'n'
Dolls and Happy Twirlers

***Name also submitted by
Jack & Pete Hogue, Kings & Queens

Thanks to our outstanding caller
and his taw

Al and Dottie Horn
From Prairie Dusters
Pueblo, Colorado

Thanks to our favorite teacher-caller
Grace and Perry Jackson
From Doug and Mary-Newtonaires
Aberdeen, Washington

A special thank you to our favorite caller
Bruce and Shirley Johnson
Beaus & Belles Square Dance Club
Ventura, California

To our round dance instructors
Homer and Mary Johnson
Melody Mixers Round Dance Club
Kennewick, Washington

Thanks to our teachers
Jim and Dolores Johnson
From the Swingin' 8's
RAF Sta., Brentwaters, England

Time to say thanks to our favorite caller
Charlie Johnston
From Millington Salty Stompers
Millington, Tennessee

Thanks for your round dance leadership
Ernie and Helen Johnston
The Two Steppers
Irondequoit, New York

Our thanks for much enjoyable dancing
To Charles and Dottie Kides
From John and Dolores Kauffman
Levittown, Penna.

Thanks to our callers
Mary Lagahn and Walt Niezabitowski
Gage Park S/D Club
Chicago, Illinois

Special thanks to these callers
**Jerry & "Sox" Loudon, Bob &
Doris Parrish**
From Boots & Calico
Hayden, Colorado

Thanks to our caller and his taw
Johnny and Mary Mathis
From the Swirlettes
San Antonio, Texas

To our favorite teacher-caller
Dorothy and Raymond Mann
From Harbor Promenaders
Aberdeen, Washington

To the wonderful dancers and
our new friends in Michigan — thanks
from Singin' Sam and Betty Mitchell

Thank you to real friends of
square dancing
Dr. Murray and Leroy Bowen
From Ken Smith
Bethesda, Maryland

To a grand pair of dancers
Fred and Iva Noble
From all your square dance friends
Sault Ste. Marie, Ontario, Canada

Thanks to our caller, teacher and his taw
Howard and Evelyn Parrish
Pals and Gals Square Dance Club
Lakeland, Florida

Thanks to our loyal treasurer
Raymond Peterman
Goober Gamboleers
Dothan, Alabama

Thanks to our caller and his wife
Gene and Greta Penney
From Latin Squares
Hyattsville, Maryland

Thanks to one swell guy, our caller
Louie Popp
From all his Country Capers
Portland, Oregon

Thanks for your round dance leadership
Mike and Mary Prado
From the Two Steppers
Irondequoit, New York

To our favorite caller and teacher
Forrest and Wanda Price
From ABC's and Jacks & Queens
Seattle, Washington

To our round dance leaders, Thank you
Kay and Forrest Richards
From Eleanor and Frank Miller
San Francisco, California

To our favorite caller and his taw
Stu and Wynne Robertson
Fro Skyway Squares
Burlington, Ontario, Canada

Thank you to callers
Russ and Jean Rosa
who travel 160 miles to call for
Petoskey Whirlaways

Thank you to our wonderful teachers
Bud and Irma Rowden
From Bub & Jeanne Dowell
Wauconda Swinging Pairs

Special thank you to our caller
and his taw
Ron and Pat Shamblin
From the Arky Twisters
Ripley, West Virginia

Thank you to a wonderful person
and caller
Kenny Shuddleworth
From Tip Top Club
Olathe, Kansas

To my callers and their taws
Gene & Jeri Slimpin, Joe & Dee Schwab
From Albert Miller
Pittsburgh, Penna.

To our caller and his gracious wife
Bill and Anne Smith
From Hicks & Chicks Club
Sault Ste. Marie, Ontario, Canada

Thanks to our caller and his wife
George and Betty Smith
From Hampshire Hoedowners
Silver Spring, Maryland

For your wonderful ways, thanks
To George and Thelma Smith
From Bassett Promenaders
El Paso, Texas

Thanks to our favorite caller and his taw
Russell and Marian Smith
From Keeweenaw Square Dance Club
Ahmeek, Michigan

To our caller, thanks for all your patience
Jim Spall
From Mon-Ami Squares
Chesterfield, Indiana



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Dan Spath

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To SWASDA officers and representatives

From Woody and Kay Woodward
El Paso, Texas

Thanks to our outstanding
square dancers

Bill 'n Jean Tiller

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Evans, Georgia

To two fine friends, and our caller

Lucille and Tink Tinkler

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Rochester, New York

Thanks for 14 years of devotion
to square dancing

Dave and Jeanne Trowell

From the Belles & Beaus
and Susy Q Clubs
El Paso, Texas

Thanks for the wonderful dance in
Mullin, Nebraska

Valentine Sweethearts of Valentine, Nebr.

From Rainbow Sluefoots
Dunnellon, Florida

Thanks for 17 years of square dancing

To Dale and Florence Wagner

From grateful legions of Calhoun Dancers
Milwaukee, Wisconsin

To our caller and instructor

Andy Wann

From the Miller Bay Dancers
Prince Rupert, B.C., Canada

Thank you to our square dance leaders

Jim and Louise West

From the West Whirlers
South Hempstead, New York

Thanks for wonderful calling

Emery and Crystal Wilson

From Ottawa Promenaders
Ottawa, Kansas

Special thanks to our wonderful friends

Harry and Kay Zucker

From Swinging Stars
Baltimore, Maryland

Sets in Order

Published monthly for and by Square Dancers
and for the general enjoyment of all.

VOL. XV NO. 11

Printed in U.S.A.

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reproduced without written permission of the publisher.

Second class postage paid at Los Angeles,
California

Subscription: \$3.70 per year (12 issues)
American Funds

PLEASE NOTE: Allow at least three weeks'
notice on changes of address and be sure to
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462 North Robertson Boulevard
Los Angeles, California 90048
Olympia 2-7434

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION (Act of October 23, 1962; Section 4369, Title 39, United States Code) (1) filed September 30, 1963. (2) Title of Publication: Sets in Order. (3) issued monthly at (4 & 5) 462 N. Robertson Blvd., Los Angeles, California 90048. (6) The name and address of the Publisher, Editor and Managing Editor is: Robert L. Osgood, 462 N. Robertson Blvd., Los Angeles, California 90048. (7) The owner is: Sets in Order, a corporation, 462 N. Robertson Blvd., Los Angeles 48, California. Stockholder is: Robert L. Osgood, 462 N. Robertson Blvd., Los Angeles 48, California. (8) The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages or other securities are: None. (9) Paragraphs 7 and 8 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner. Names and addresses of individuals who are stockholders of a corporation which itself is a stockholder or holder of bonds, mortgages or other securities of the publishing corporation have been included in paragraphs 7 and 8 when the interests of such individuals are equivalent to 1 percent or more of the total amount of the stock or securities of the publishing corporation. (10) (a) Average No. copies printed each issue during preceding 12 months was 18,990. Single issue nearest to filing date 18,700. (b) (1) Paid Circulation to term subscribers by mail, carrier delivery or by other means average no. copies each issue during preceding 12 months was 17,960. Single issue nearest to filing date was 17,895. (2) Sales through agents, news dealers or otherwise average no. of copies each issue during preceding 12 months was 155. Single issue nearest to filing date was 155. (c) Free distribution (including samples) by mail, carrier delivery, or by other means average no. of copies each issue during preceding 12 months was 675. Single issue nearest to filing date was 450. (d) Total No. of copies distributed (Sum of lines b1, b2 and c) average no. of copies each issue during preceding 12 months was 18,790. Single issue nearest to filing date was 18,500. I certify that the statements made by me above are correct and complete. (Signed) Robert L. Osgood, Editor.



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PRESENTS



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SINGING CALL

WHAT IT MEANS TO BE BLUE — Longhorn 136

Key: F **Tempo:** 130 **Range:** High HC

Caller: Ken Golden **Low LC**

Music: Western 2/4 — Guitar, Violin, Drums, Bass, Banjo, Piano, Trumpet.

Synopsis: (Break) Circle — allemande — swing — promenade — heads wheel — do sa do — right & left thru — cross trail — allemande — weave — promenade. (Figure) Heads up & back — turn opposite right — partner left for two hand thar star — shoot star full around — corner right — go by partner — swing next — promenade.

Comment: Music is well played and the dance patterns are timed O.K. and the call uses good meter. For those callers who are fond of "country" tunes this one should find a place in their programs. Rating: ☆☆

OLD BUTTERMILK SKY — Top 25063

Key: D **Tempo:** 128 **Range:** High HB

Caller: Bern Aubuchon **Low LA**

Music: Western 2/4 — Violin, Drums, Piano, Banjo, Bass.

Synopsis: (Figure) Corner do sa do — partner swing — heads square thru — right & left thru — dive thru — square thru — sides divide, star thru — right & left thru — dive thru — square thru — sides divide, star thru — corner swing — allemande — grand right & left — do sa do

(Reviews continued on page 63)

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follow: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding. No rating will be shown for Sets in Order records as the reviewer is a member of the S.I.O. staff. In place of the rating symbol will be the initials S.I.O.



From The Floor

("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

In answer to the article in S.I.O. (August '63) about the size of the club in the suburb of Cleveland (they have 115 couples and wanted to know if there were any larger club in the U.S.), the Bar None Saddle-ites have 180 couples, or 45 squares. I know several of the callers who have called for us have said that this is the largest club they have ever called to, in a closed membership . . .

Chuck Goodman
St. Rose, La.

Dear Editor:

. . . We want to thank you and your staff for your excellent little magazine. It is enjoyable reading, educational and furnishes good material for an "embryo" caller. Your record review is especially good. I have learned and use several of your "three star" suggestions with good results, including the Possum Song.

Chuck Vonheeder
Bothell, Wash.

Dear Editor:

I am interested in your Premium Plan but the main thing I am interested in is getting more dancers to read your magazine. It makes them better dancers.

Stub Davis
Waurika, Okla.

Dear Editor:

Thank you for featuring us in Paging the Roundancers (S.I.O. August '63). We have received letters and telegrams from friends we've met over the country, as a result of the article. Aren't square and round dancers wonderful people?

We look forward to your magazine each month. It has been a big help to us thru the years.

Bill and Elsy Johnson
Memphis, Tenn.

Dear Editor:

The 1963 National Directory of Instruction Groups will soon be in preparation. Groups and
(Please turn to page 46)

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P. O. Box 1024, South Gate, California

Round dancers, the collection of rounds in this Year Book is one you'll always want to remember. Some are extremely difficult and challenge even the most adventurous; others are simple mixers that you'll want to use with your newer dancers. All in all this is a collection of a lifetime. Divided into sections with one major alphabetical listing in the back of the book, no square dancer, caller, or teacher will want to be without his own personal copy. The Year Book is now in preparation and will be ready for distribution by December 15th.

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Patter Calls and Breaks — 210 dances; Singing Calls — 45 dances; Contras — 13 dances; Simple Drill Material — 107 items; Miscellaneous Material — 34 items; Experimental Lab — 63 examples; Round Dances — 51; Equivalent Movements — 155 items.

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Formerly priced at \$2.50, the new complete Sets in Order Year Book will be made available for only \$1.25. However, for a limited time only, until December 15, 1963, you may order this book for only **\$1.00**. Use the envelope provided and send your order in today. Or, if you wish, you may order directly from your local square dance record dealer.

No. 2 — FREE, WITH SUBSCRIPTION

This invaluable collection of square and round dances is available to you **FREE** with your renewal to Sets in Order or with a new subscription to the magazine. This means a \$4.95 value for only \$3.70 — the regular yearly price for *The Official Magazine of Square Dancing*. This special offer is good only until December 15th, 1963. Use the enclosed special prepaid envelope or order directly from your local square dance record dealer. Just remember to order NOW.

You just can't beat Sets in Order. Now in its 15th year of publication, this is truly the official voice of the square dancing world. There is no better time than the present to send in your renewal subscription or to buy a subscription for a friend. In either case, a free copy of Sets in Order's 1964 Year Book goes right along to the subscriber as a special gift. To receive the book, your order must be postmarked by December 15th.

Looking for a Christmas gift idea for the caller or square dance enthusiast? Nothing could be better than a year's subscription to *The Official Magazine of Square Dancing* started off by this magnificent Year Book. Just indicate on the envelope that the subscription is to be a Christmas gift and we'll enclose an attractive greeting card including your name along with the Year Book. (To insure arrival before Christmas — your order must be received by December 10th).

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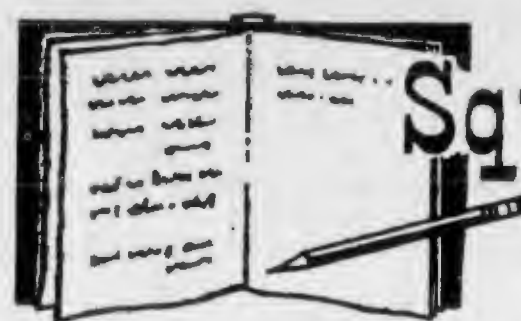
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Square Dance Date Book

- Nov. 1-2-3rd Ann. Mich. State S/D
Convention, Cobo Hall, Detroit, Mich.
- Nov. 1-2-12th Ann. ASDCU Conv. Festival
Hellenic Mem. Hall, U. of U., Salt Lake City
- Nov. 1-3-13th Ann. Fiesta de la Cuadrilla
Balboa Park, San Diego, Calif.
- Nov. 2-17th Ann. Okla. State S/D Festival
Munic. Audit., Oklahoma City, Okla.
- Nov. 2-Ill. Callers 9th Ann. No. Dist. Fall
Fest., Y.M.C.A., Aurora, Ill.
- Nov. 2-Nite Owls of Ore. 6th Ann. Dance
Armory, Medford, Oregon
- Nov. 2-Calico & Boots 17th Ann. Hoedown
Univ. Memorial Center, Boulder, Colo.
- Nov. 2-3-All-Smith All-Star Institute
Bar None Ranch, St. Rose, La.
- Nov. 3-A-Square-D Fall Festival
Civic Audit., Pasadena, Calif.
- Nov. 7-18th Mich. Folk Dance Festival
I.M.A. Audit., Flint, Mich.
- Nov. 8-9-Mid-South Square & Round Dance
Fest., Chisca-Plaza Hotel, Memphis, Tenn.
- Nov. 9-Western Assn. Hosts California
Council, Whittier, Calif.
- Nov. 9-Cattle Call Square Dance
Armory, Brawley, Calif.
- Nov. 9-N.E. Fla. Assn. Annual Fall Roundup
City Exhib. Hall, Jacksonville, Fla.
- Nov. 9-No. Central Okla. Dist. Festival
Conoco Gym, Ponca City, Okla.
- Nov. 9-Snake River Valley Callers' 4th Ann.
Jamb., Blackfoot and Pocatello, Ida.
- Nov. 9-10-Swing Along Jamboree
Blue Moon Ballrm, so. of Xenia, Ohio
- Nov. 10-2nd Chicagoland S/D Festival
McCormick Place, Chicago, Ill.
- Nov. 23-Southern Okla. Dist. Festival
City Audit., Ardmore, Okla.
- Nov. 23-3rd Ann. Wee Bee Squares Autumn
Whirl, Elementary School, Timonium, Md.
- Nov. 30-Ky. Callers' Assn. 3rd Ann. S/D
Fest., Downtown Conv. Ctr., Louisville, Ky.
- Nov. 29-Dec. 1-College of Square and Round
Dancing, West. Hills Lodge, Wagoner, Okla.
- Nov. 29-Dec. 1-3rd Ann. Ariz. Fed. Jamboree
Mike's Barn & Ramada Inn, Phoenix, Ariz.
- Dec. 7-Idaho Falls Promenaders Guest Caller
Dance, Gale Jr. H.S., Idaho Falls, Ida.



AS I SEE IT

bob osgood

November 1963

CIRCUMSTANCES play odd tricks on men's lives, and it was not a part of Lloyd Shaw's original dream that he might change the dancing habits of a nation. In the 1920's, when he was excitedly unearthing the lost and lovely Western American folk dance, his horizon was Cheyenne Mountain School in Colorado Springs, Colorado. His immediate concern was the building of a recreation program that would be both creative and vigorous—something that would include both boys and girls in a joyous outpouring of energy and spirit; a program that would have meaning to the group and to the individual.

He was perfectly sure that the ancient Greeks were correct in believing that dancing was not only an important but also an absolutely essential part of a sound education. But the kind of dancing he himself had done in school and college had left him cold. Every dance step he had taken had been taken rebelliously, with a realization of how unreal and meaningless it was. That was *not* what he was looking for!

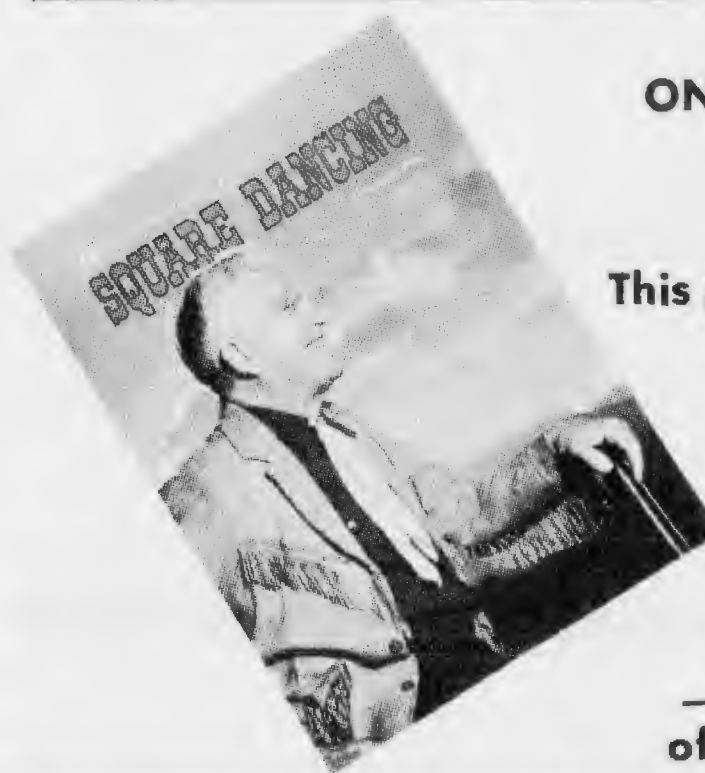
What, then? How were these children, awkward physically and socially, to find themselves in the dance? He tried some European folk dances, carefully deciphered from a book. Mildly fun, but not compelling. Everyone he sought out for help lacked the necessary background.

A fortunate circumstance brought the great Elizabeth Burchenal to town, and he brought her to Cheyenne School. That set the ball rolling. Miss Burchenal did have the background, and she had the materials. With the impetus of her books and her personality it was simple for him to carry on. Dancing at Cheyenne School became so general and so joyous a thing that the parents and the teachers insisted on being included.

In Miss Burchenal's repertory were a few old New England quadrilles, and several typical contras. The children loved them. A team of the better dancers was beginning to give little exhibitions here and there and they always included an early American section in their program. But Lloyd knew that there was a western dance, a dance that was our very own, and he dug for it furiously. There were a few "callers" in the area, but they had been side-tracked for a long time. They had kinetic memories. They could not write down a call; they had to have music, and dancers on the floor, before they could remember it. He would have to dance to find it.

In Colorado Springs at the time was a group of people known as the "Friendly Club" who

ON THE COVER



This picture of Dr. Lloyd "Pappy" Shaw was taken one Saturday a number of years ago — at the completion of one of his annual leadership classes — by Dick Huffnagle of Lincoln, Nebraska.

met regularly at the local IOOF Hall to square dance. Meeting after meeting the Shaws, Lloyd and his wife Dorothy, danced with the "Friendly Club." "Friendly" it truly was. "Friendly" became the first word in Lloyd Shaw's dance vocabulary. Dancing must be friendly; it must be joyous; it must be beautiful.

Lloyd fell head-over-heels in love with the American Square Dance. It was so vigorous, so beautiful in pattern, so varied in step — and so *friendly*. As he used more and more of the western patterns with his dancers he began

seaching further for the old calls. Some square dance "call" books were available, but all were printed in the east and were of the stately quadrilles. Callers in the west, it appeared, had never written down their calls. And so the search for the dance descriptions went on.

He was like a man digging up ancient Troy; each new find was thrilling and significant. Once the ice was broken, help came from all quarters. Dances began to unfold — dozens, tens of dozens of them. They were included in the Cheyenne programs. By this time the Cheyenne Mountain dancers were in demand for programs in schools and colleges all over the state.

As Lloyd Shaw would appear with his dancers in the various areas, requests began to come in for his material and as a result in 1939 his *Cowboy Dances** was published. This was a careful, thoughtful and lively discussion of American square dancing as danced in our west, with almost a hundred of these lovely old patterns minutely described and pictured. He had written it in order to save himself the writing of hundreds of letters answering requests for information. America needed a book, and this book is still known as "the square dancer's Bible."

In the spring of 1939, the first cross-country trip for the Cheyenne Mountain Dancers materialized. Traveling on a shoe-string, in a small school bus, they made a joyous, uncomfortable and triumphant pilgrimage that included Washington, Philadelphia, New York. By this time the European dances had begun to drop out of the programs.

"See," he would say to the audience, "this is your American folk dance!" In Chicago they danced at a national meeting of the American Association of Health, Physical Education and Recreation. Later many teachers came to Lloyd and said, "Will you have a summer class in this kind of dancing in Colorado Springs? We'll all come."

In the summer of 1940 the first of the famous master classes was held at Cheyenne Mountain School with forty-one teachers and recreation directors from all over the nation in attendance. Forty *women*, and *one* man from the Chicago Parks Department! Very soon these classes grew from one to three each

summer, from 300 to 500 leaders in attendance. Eventually there were more men than women, for the men had discovered what fun it was to "call." They wanted to learn.

And learn they did! There are very few names among the fine leaders in the square dance movement that did not appear at one time or another on the roll of those classes. Many came back year after year, and a great core of sound, idealistic leadership was built. For now it was necessary to develop leaders who would carry this joyous and good thing into all parts of the country and who also would keep it from becoming what it had become in previous revivals—cheapened.

Those leaders who were privileged to be admitted into the classes took back with them to their own communities not only the dances of America but a philosophy about square dancing and a dedication that was all important. These leaders in turn taught hundreds of dancers and brought into the picture more callers who in their turn instructed more and more beginners. In time, many of these same leaders also conducted callers' and teachers' courses to help instruct additional leadership.

Due to the fact that so many thousands of today's dancers have not had the privilege of direct contact either with Dr. Lloyd Shaw or with any of the leaders he taught, it seems a fitting time to re-emphasize the values with which he invested this activity. Perhaps by reading these pages and reflecting upon the impact that Shaw had upon our square dancing today, all of you may feel that in this manner you are having an opportunity to know and be inspired by this man.

These six-day sessions at Colorado Springs provided a vigorous training course for any caller. Sessions would start at 9:00 each morning with a lecture in the school auditorium. "Our fondest recollections of our seven years at Cheyenne Mountain School with Pappy and Dorothy," say Manning and Nita Smith, College Station, Texas, "were the lectures and the talks that he gave each day. He did not just talk about dancing, but also about history and about people and about fellowship and about all the things that make this movement what it is. He had the great ability to create moods and to stimulate dreams that no one thought possible."

"We came to our first August session with a sincere desire to increase our knowledge of

*Cowboy Dances by Lloyd Shaw Copyright 1939-1949 by The Caxton Printers, Ltd., Caldwell, Idaho.

square dancing and we came away filled with a philosophy of dancing and of life itself that has made better persons out of all of us," say Dale and Florence Wagner of New Berlin, Wisconsin.

"The morning lectures in his summer institutes brought out the best in all of us," write Ozzie and Margie Stout of California. "It helped us resolve differences. His informal talks helped open the great things in life. He made us realize there was a lot more to square dancing than so many words and movements. His enthusiasm for life was contagious and infectious."

John Wald, a square dance leader in St. Paul, Minnesota for many years, said, "I shall never forget him or his morning lectures. It is just too bad that all present-day callers did not have this opportunity."

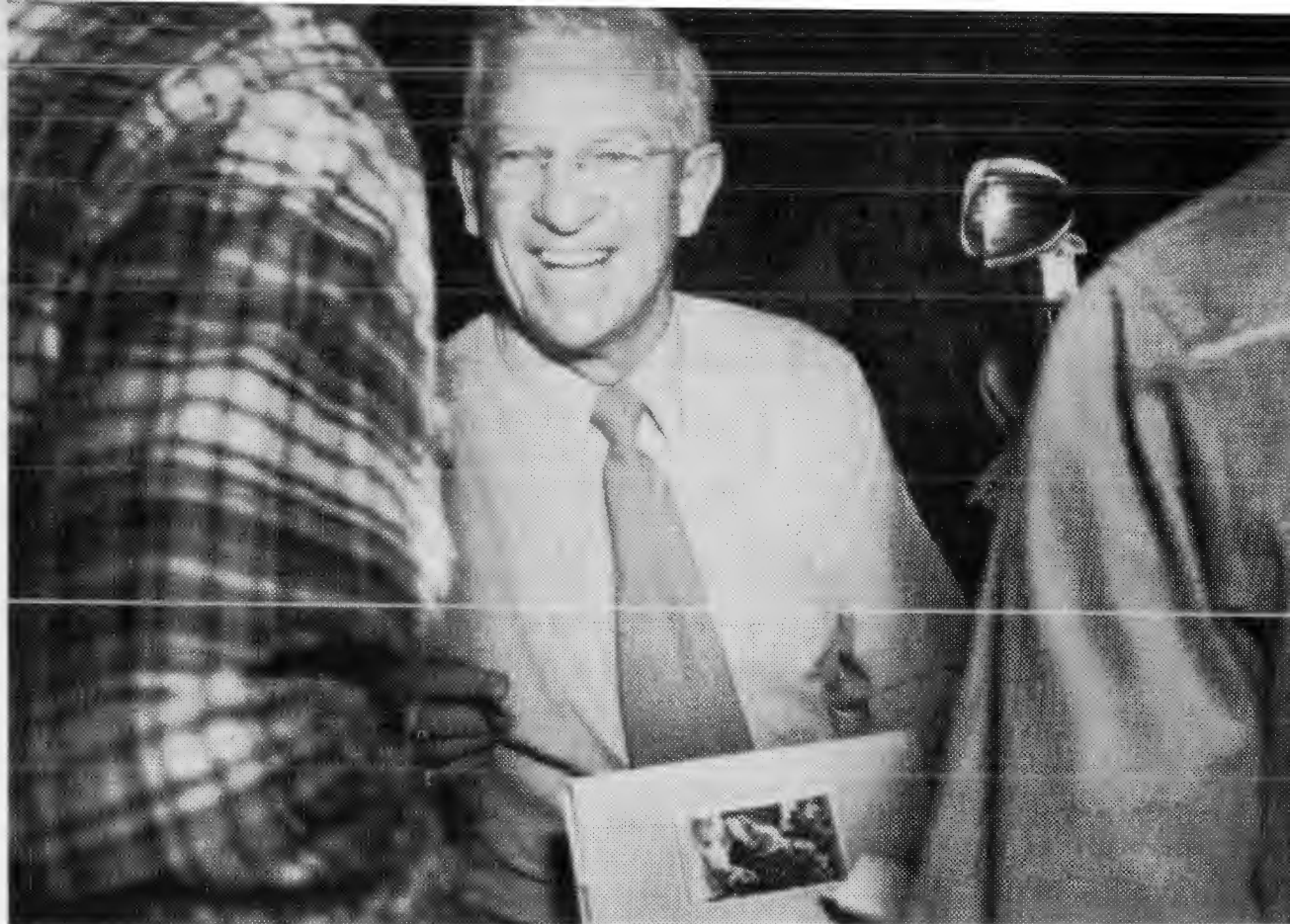
And from that six-foot-six hunk of Texan, Raymond Smith, "I think my success as a leader and caller of square dances has been brought about through the guidance I received from Pappy. He gave me something to shoot for and I have been preaching it through the years that I have been calling. The only thing I regret is that a lot of the young callers did not have an opportunity to study under him. They have missed a lot."

"We took from these sessions material things in the form of records, dance routines and notes but more than that the fellowship, inspiration, spirit of movement back home to our corner of the earth."—Elsie and Gilbert Kerkhoff, Kenosha, Wisconsin.

"The crux of Lloyd Shaw's philosophy of life and the dance, which was practically his life, was always brought to light in his morning lectures. He was as critical of those who opposed or misrepresented 'the spreading of the gospel' of square dancing, as he was helpful to those who accepted it 'as a way of life.' His lectures carried such import that one agnostic said after hearing him talk, 'If I could hear sermons like that, I'd go to church every Sunday'."—Sherman Walker, Catoosa, Okla.

* * *

Not just lectures, but good down-to-earth dancing experience highlighted the days at the institutes. We can so clearly remember the many practical suggestions governing teaching and calling that were to mean a great deal to us in the coming years. Charlie Baldwin, editor of that fine square dance magazine *The*



When the round dance book came out dancers flocked for their own personal copies.

New England Caller and a top-notch caller in his own right, recalls this incident: "Nervous, knees knocking, stomach in a knot, I proceeded to walk the group of about 200 through the dance figures. When finished with the walk-thru, my mouth was so dry I could not have spit if I had been offered a million dollars. Turning to Pappy, I asked what one did in a case like that. Chuckling, he replied, 'Smile — that will relax everything.' Sure enough, I did, and the saliva returned and I called several numbers without any more trouble. I have never been bothered with a dry mouth from that day to this."

* * *

In 1948 *The Round Dance Book*** was published, even more eagerly awaited than *Cowboy Dances*, for by now the old couple dances had become popular, and there was literally no book available. There were 450 pages describing the basic steps, with over a hundred dances carefully described and annotated. And there was a long and loving discussion of the waltz — its history and significance.

The man who had lost his heart to the square dance had found the waltz! He was never quite the same again. Here was a dance that took you somewhere — up — to the stars! One recent biographical article says "he recognized only one direction—up, only one path and that was 'toward the stars'."

The Cheyenne Mountain Dancers almost developed wings. People watched, wet-eyed, in Seattle, in St. Louis, in New York, while these fresh and lovely and shining-eyed young

**The Round Dance Book by Lloyd Shaw, Copyright 1948 by the Caxton Printers, Ltd., Caldwell, Idaho.

people appeared to dance an inch above the floor. The man who directed them and who could no longer dance himself also watched them, wet-eyed. He knew that anything so beautiful would be fleeting. But while it lasted it permeated the whole school. Every child, in his heart was dancing.

Intermission

BY NOW, UNDOUBTEDLY, you've come to realize that we're dedicating this issue of Sets in Order to Dr. Lloyd Shaw. Somewhere along the line, as a mark of endearment, Shaw became known as "Pappy" both to his youngsters in Cheyenne Mountain School and to the square dancers and square dance leaders in all parts of the world.

We, and the entire square dance activity, owe much to Pappy Shaw. And though he passed away July 18, 1958, the great American dance — square dancing — continues to thrive as a symbol and a monument to this man who was so influential in bringing it to life, to making it flourish and glow.

We count ourselves one of the most fortunate for having known this man. When first we became interested in square dancing here in California, before and during the war, there was very little in the way of help or direction and our early steps were faltering ones. In those days what square dancing there was in our Southern California could usually be found squeezed somewhere into a program of International Folk Dancing. To enjoy one tip a person would also have to spend an evening memorizing dozens of routines of nationality dances, something of a demanding job.

We had heard Dr. Shaw's name mentioned on several occasions. His brother, Ray, and long-time friend, Carl Myles, called and danced with us in the area. But in 1946 Shaw, assigned the task of doing the square dance sequences for Selznick's motion picture *Duel in the Sun* in Hollywood, left Colorado Springs and came one night to the folk dance we were attending. I can still remember my first impression of him. Tall and muscular, gray-haired, and slightly crippled, supporting himself on a cane, he watched with interest as we danced and then, when asked to speak to the group, he must have shocked the old-timers when he pleaded that they separate the square dances from the others and develop the character and characteristics of this one dance form and become proud of the American Square Dance.

This was all the encouragement we needed in our area and shortly after this incident the first all-square dance evenings were introduced. To be sure the dances were simple ones, the squares were of the single visiting variety and the rounds were in the category of the traditional Varsouviana, Black Hawk Waltz, and Cotton-Eyed Joe. Our great hunger for more knowledge and more dances was beginning to grow. We needed something to nourish it.

Then we heard about the Lloyd Shaw leadership courses in Colorado Springs. It was not an easy matter to get in. Classes were limited, there were applications to fill out, letters to write and, in our case, because the class had already been filled, quite a bit of convincing before we were admitted.

What an experience it was! Here was a man who put beauty into the dancing. "Dance tall,"

THE TASK OF A LEADER

PAPPY HAD BEEN TALKING TO US that morning about the privilege of calling. "Too many times the caller, having just completed a call and hearing the applause of the crowd, fancies himself the sole reason for the group's happiness." Pappy then went on to tell us the story of the late Admiral Richard Byrd who, as a young Navy Ensign, was directed to carry the flag at a parade in our Nation's capitol. As he moved at the head of the marching units down Pennsylvania Avenue the people rose to their feet, men removed their hats, everyone applauded wildly. He was impressed with himself and his importance until he suddenly realized that it was the *flag* that was being applauded — and not him at all.

This, explained Shaw, was like the caller glorying in the reaction of the crowd following a beautifully called dance. He didn't realize that he was "carrying the flag." It was the dance, the great joy of dancing, that they were applauding. We should not let the applause give us the impression that we are something special. We, as callers, Shaw pointed out, are privileged to be a part of this joyous experience and to be allowed to "carry the flag."

—Remembered by Dale and Florence Wagner

he said, "be proud of what you're doing. This is the American Dance."

We couldn't help but be impressed with the many leaders who had flocked to this little school house under the shadow of Cheyenne Mountain. Any one class would contain such leaders as Ed Gilmore, Jack Hoheisal, Al Brundage, Ralph Maxhimer, Ray Shaw, Manning and Nita Smith, Frank and Carolyn Hamilton, Jack McKay, Rickey Holden, Jim York, Herb Greggerson, and dozens upon dozens of others.

Enthusiasm was our middle name in those days. And nothing — but nothing — seemed more important than being a part of this great and wonderful activity which Pappy had so elegantly laid before us. This was not the barn dance or the old-fashioned hoedown of past revivals. This was a true and significant *friendly* American recreation. And it was while being inspired at one of these sessions by the joyous dignity of the movement, that we made the decision to form Sets in Order.

Pappy's encouragement to us then, as we set out to publish what we hoped would become a permanent part of the square dance program, and his articles, encouragement and guidance over the years have made us sincerely appreciative of the extremely valuable part he has played.

The first issue of Sets in Order, in November 1948, just 15 years ago this month, was published to coincide with the appearance of Pappy Shaw and the Cheyenne Mountain Dancers here in Hollywood.

In these 15 years the activity has continued to grow, with new leaders, new dancers, new areas, catching the fever pitch of "Pappy's" dance. Because so many have come into the picture in recent years, not knowing of Shaw, his books, his philosophies, and his Cheyenne Mountain Dancers, we have written, talked to, and corresponded with many of today's leaders in order to better tell the story.

Recollections

PERHAPS WE CAN TALK to you best about this man and what he stood for in this activity by quoting bits of letters we've received from men and women who knew and worked with Dr. Shaw.

They (the Shaws) loved the mountains and the people that inhabited them. They were experts on the history and lore of the West, on the heritage that the pioneers had brought



Summer classes at Cheyenne Mountain School in Colorado Springs attracted square dance leaders from all parts of the country, from Canada, and even from areas overseas. This particular group in 1950 contained many outstanding men and women.

with them to this country; and the culture and life that evolved from this land and people. I think, for these reasons, Pappy and Mrs. Shaw became interested in square dancing; because square dancing was a folk expression indigenous and unique to this people and country. Seen from this point of view the enjoyment of square dancing has great depth. It gives enjoyment derived from the pure physical exhilaration of an activity performed in the society of one's friends. Enjoyment also comes from the fact that this activity has roots and ties with the past . . . If Pappy sowed the seeds for the revival of American folk dancing, it was not for just fun or notoriety. It was because, to him, square dancing was a true folk expression of our country. Because he knew and loved this country and its people, it became his mission to bring this folk art, the art of square dancing, back to its natural place, with its people.

— Bobby Jones

Dr. Shaw was primarily an Educator and his pioneering in Western Square Dancing was

A delight to Pappy was to use famous quotes to trace the history of the activity. Here is one example:

Proof from the Old Testament that there were 120,000 Square Dancers in Ancient Nineveh. "And should I not spare Nineveh, that great city, wherein are more than sixscore thousand persons that cannot discern between their right hand and their left hand."

Jonah 4:11

SOME LLOYD SHAW QUOTES

OVER A SPAN OF 20 years, from 1938 to 1958, Pappy Shaw wrote a great deal of material which appeared in his books, in articles for various square dance magazines — including the annual New Year's Greeting in Sets in Order, class notes, lectures for various associations and his annual belated Christmas letter to his many friends. So much of value to all interested in square dancing appeared in these various works. It's unfortunate that space alone restricts us from printing a larger portion of it. Here, however, are a few quotes, the first of which appeared as an introduction to his book, *Cowboy Dances*:

● *"The time seems ripe for a revival. Seeing these old dances take hold so contagiously makes me hope that they may spread to hundreds of groups all over the country who are eager for good, wholesome, social fun."*

● *Perhaps it was the war, perhaps the atomic bomb, or perhaps all the unhappy rumblings from stress-torn Europe, but people are a little frightened and they are sort of lonesome now. Modern science tore some of their simple, wholesome faiths to shreds. They have had enough suspicion, and mistrust, and unfriendliness thrust on them. They want to clasp a neighbor's hand again and laugh and sing and dance again.*

● *Rhythm is the essence of all true dancing! Without rhythm, you are not dancing! And with poor, uncertain rhythm you are dancing very poorly indeed. It doesn't matter, quite as much, with beginners. But with experienced dancers you should become more experienced with rhythm with each step you take. This silent seeking for perfect rhythm will keep you dancing all your lives, and still seeking the truths that lie beyond it. But ignore the rhythm, make it purely secondary, seek for the outward forms of style only, and you will soon tire of the game and quit it forever.*

● *We don't care at all whether one set comes to dance with us, or four sets crowd into the same space. The number is entirely a matter of indifference to us. The spirit of the dance is all. And the spirit has so far been beautiful.*

● *ME, MYSELF, AND I. A good subject for a morning talk. Me is the selfish guy that wants everything, "gimme," "gimme"! MYSELF may be the self-conscious guy that always thinks of himself, wants adoration, and praise, and attention. It is the "spiritual gimme" side of our natures, wanting everyone's thoughts and appreciations to flow in to us. I, the aggressor, the positive self that goes out to push the world around. These are the three most dangerous men in the square dance world. They are the most dangerous influences in anyone's life. ME, MYSELF, AND I, the perpetual trouble makers!*

● *Square dancing may be the mortar that will bind all our little stones together, bind our groups together. Its deep folk qualities working into the cracks and interstices of our fractured lives, may help to bind the nation together.*

● *The square dance costume, if we don't let it get too elaborate, serves the same function as the scholastic gown that not only covers the rags of the poor students but the fustian of the rich. The costume is a great equalizer and breaker-downer of social castes, as the dance itself lets us all make common cause for a communal joyousness.*

only a part of his tremendous field of influence. His insight, as an educator, was quite naturally just as keen as a "leader of leaders" in the square and round dance world, and his thoughts one afternoon about 11 years ago were such an accurate prediction of things to come that I'll always remember them. One of the things which concerned him was that the leaders, in a most sincere pursuit of progress, would overlook that there would always be a great Beauty and Joy in Simplicity — and that one of the greatest sources of pleasure and satisfaction in dancing came from Dancing — not walking — to, and Hearing and Feeling the Music. He felt, and how right he was, that when and if these things were omitted or overlooked in favor of new figures done at ungraceful tempos, dancing could only degenerate . . . Pappy was never "against" progress — or new figures or complexity or hash, but he did want dancers to have it all. Dancing without Beauty and Joy was just not dancing.

— Don Armstrong

In the early forties the image of square dancing was one of barns, red bandanas, overalls, and corny music. Dr. Lloyd Shaw came forward and spoke of grace, beauty, friendship, exhilarating exercise and fun. He was a man of refinement — when he spoke people listened and were convinced. Some of the old image is still around and will be overcome only with leadership exemplified by "Pappy." Lloyd Shaw lent dignity to our activity and for this I am grateful.

— Joe Lewis

As the one who inspired the modern pattern couple dance called Round Dancing, Pappy Shaw gave form, impetus and direction to this major activity — as well as technical and inspirational guidance to the leaders who have carried it on. No individual has done as much to purify the Waltz (as countless former two-stepping, walking, and crab-stepping "waltzers" can testify) — to make it the best-loved rhythm of the generation.

— Frank and Carolyn Hamilton

If an individual, through his activities, has caused a great number of others to find a continuing source of joy — a satisfying way of life, there results a magnificent protest of this person's own aliveness. There is scarcely a phase of square dancing today which does not owe its impetus and present strength to a man

who pioneered and fought, using his personal weapons of a great ability to speak, to write, and to lead people, in order to bring to life an expression of harmonious activity called square dancing.

Any one who steps a foot onto the square dance floor in performance of a square or round dance and continues to move in the activity begins to discover a sense of beauty and rhythm new to him though perhaps he cannot express it in words. This beauty and rhythm are the basic ingredients of the vision which a great man sought and fought for in order to enliven an harassed world. The successful objectifying of this vision is evidenced in square dance groups all over the world, from Hollywood to Hackensack, from Ceylon to North Africa to Alaska. And each step of each person in these squares all over the world is in measure of a tribute song to the loving heart of a man named Lloyd Shaw, the beloved "Pappy" of square dancing.

— Ginger (Osgood) Worthley

Pappy's Young Dancers

THE CHEYENNE MOUNTAIN DANCERS were the living proof of the truth in Shaw's ideas. They only danced, but as they danced one saw the grace, the beauty, the kaleidoscopic forming of figures and patterns as they grew,

Colorful — that described the Cheyenne Mountain Dancers both in the dances they did and the costumes they wore. Many of the patterns, such as Allemande Thar, Wagon Wheel, and others originated for them by Dr. Shaw later became a standard part of today's square dance vocabulary.



changed, and resolved. One felt the spirit of fun and good fellowship that leaped across the footlights and filled everyone with joy.

On a typical tour they danced in Colorado Springs, Denver, Dodge City, St. Louis, Pittsburgh, Philadelphia, New York City, Baltimore, Washington, D.C., and Chicago. Their program was about two hours long and consisted of American Dances such as the Lancers, the Mazurka, the Varsouvianna, and the Singing Quadrilles; Mexican Dances tracing the roots of some of our dance forms — including Jesusita, a Mexican Quadrille, the Mexican Varsouvianna, and the Matlanchines; and Cowboy Dances comprising square dances, the Kentucky Running Set, a circle dance, Pop Goes the Weasel, and the Veleta Waltz.

On one such tour they danced as the guests of Lowell Thomas, at a private showing before an audience which included former President Herbert Hoover, Thomas A. Dewey, Gene Sarazen, Carveth Wells, Osa Johnson and Lanny Ross. In a letter we received from that well-known radio personality he had this to say concerning the incident:

Dr. Lloyd Shaw and his Colorado square dance group made quite a sensation when they invaded New York. I arranged for them to appear at the Ballroom of the Plaza Hotel, the Rainbow Room atop the tall RCA Building, and at the Radio City Music Hall. Wherever they performed they were a smash hit, like a pleasant breeze right out of the Rockies. Only a genius like Lloyd Shaw could have accomplished this with a group of amateurs. If he were still with us I suspect I would be trying to promote a tour of Europe and especially Russia.

The Lloyd Shaws were with us on Quaker Hill for a summer and they had everybody in our part of New York State doing their square dances. He was a man of imagination and magnetic personality who inspired everyone with whom he came in contact.

— Lowell Thomas

In spite of the publicity and nation-wide acclaim, the dancers never lost the spirit and enthusiasm which were their greatest gift to all who saw them. These years, in the late 1940s and early 1950s, were memorable ones for square dancers everywhere. To those who served on the various dance teams with the

Shaws over those years the experience is one they will not soon forget.

Pappy made us feel we were on a pilgrimage. Square dancing is a form of good clean fun for teen-agers and adults. It was important for us to perform in such a way that not only the steps and grace were important, but wholesomeness, good character and a sense of joy that would naturally draw people toward square dancing. College and school groups were entertained as much as possible.

— Shirley (Woolard) Pattison
former Cheyenne Mountain dancer

Many is the time Dr. Shaw told us, while on our square dance trips, that we must think of these trips as a pilgrimage. They should be a pilgrimage we must make with purity and innocence of heart. It was not his primary wish for us to be the most perfect or polished group of dancers. This was not the spirit in which square dancing evolved. Only with a purity and innocence of heart and spirit could we transmit to our audience the beauty and fun of this folk art. For this reason Dr. Shaw had little concern with competition and jealousy in square dancing; or patience with the mixing of drink and square dancing. And, even though he innovated new forms, he still emphasized and taught the original forms and patterns of these dances.

— Bobby (Bones) Jones
former Cheyenne Mountain dancer

With a repertoire that included many phases of the American Dance, the Cheyenne Mountain Dancers thrilled audiences with these early American numbers.



The Shaw Influence

THE IMPACT OF these young dancers was to set the stage for the revival that was soon to follow. All who saw them, in the small gymnasiums and huge auditoriums in public parks scattered from one part of the country to the other, were impressed.

Pappy set a wonderful example of how to extend oneself thru other people. The beautiful way he would create an opportunity for the Cheyenne Mountain Dancers to express faith, beauty, graciousness, respect and expression both as individuals and as a group. His faith and belief in youth, his every word and action, set the stage anew, creating an opportunity for the young people to express themselves in their own inimitable manner.

— **Ralph Maxhimer, caller, teacher, California**

In Kiel Auditorium, Sara Gertrude Knott, director, unrolled the pageant of America dancing: Indians from the southwest, Slavs from Pittsburgh, Swedes from St. Paul, the Quakers from Pennsylvania — everywhere they came. Then all at once, there was a burst of hoe-down music and wild shouts came from the wings, and there floated across the stage an exuberant group of youngsters in frothy, full skirts with tall lads in tight pants, cowboy boots and flying ties—the Cheyenne Mountain Dancers. They were poetry in motion. Grace, flowing patterns, smooth figures like this I had never seen before. My mouth was open, my eyes bugging, my heart pounding. "Who is this Lloyd Shaw?" I asked as I scanned my program, and when I saw the place: Colorado Springs, I firmly announced without any further debate: "When school is out this summer, I'm going to him."

— **Kirby Todd, Marseilles, Illinois**

Lloyd Shaw must have been quite a teacher. Those who studied under him during the 30 years he was principal and superintendent of the Cheyenne Mountain School are convinced that there was no other educator like him anywhere. Here are some varied recollections sent in by former students:

They (both Pappy and his wife Dorothy) were acknowledged thinkers and teachers in the fields of education, literature, music, his-

tory, and the natural sciences. In all these fields they were not just dilettantes who skimmed the surface. They were people who innovated and taught; and, most important, were able to instill in their pupils and friends the enthusiasm and curiosity for knowledge.

— **Bobby Jones**

Growing up in the shadow of the Shaws was an exciting and memorable thing. They educated me and hundreds of other lucky boys and girls. Dancing was one of the many things presented at Cheyenne Mountain School and one which caught my eye at an early age. Ballet, folk, square and round dancing were favorites.

— **Dena M. Fresh, Wichita, Kansas**

Pappy devoted himself to teaching — not just reading, writing, and arithmetic — but ideals — ideals that would help each child find happiness. Square dancing was a wonderful medium for this — for we found much joy and happiness through it. On bus trips Pappy's great knowledge of history and geography were put to good use. Points of interest were never passed by, which made the trips most educational.

— **Shirley Woolard Pattison**

Pappy was a philosopher with a flair for showmanship... I recall a precise craftiness that always produced a desired proper mood. He waited to get us all together on a hillside or maybe near a rippling stream before giving one of his heart warming talks which never failed to bring most of his listeners closer to nature — to the joys and good things of this life.

— **Don and Lorena Bymaster, both former Cheyenne Mountain Dancers**

He was my Botany and Biology teacher in high school and how we loved his classes. He was always "one of us" — a characteristic trait that made him such a warm favorite of everyone who knew him. He made the remark in class one day he'd rather eat fried angle worms than oysters. He was always laughing that hearty wonderful laugh he had. Being such a human person — one of the boys wasn't at all hesitant in bringing a little frying pan, butter and angle worms the next class session and Lloyd was a real sport, he fried the worms and ate some — laughing as we all remember

hearing him laugh — saying, “they just tasted a little salty.”

— *Hermina Slack, Denver, Colorado*

Another of Lloyd Shaw's former Cheyenne Mountain School students is today the Governor of the State of Colorado. A letter received from the Executive Mansion in Denver says this about Pappy:

I was privileged to know Lloyd Shaw for a great many years, at a time when I was growing and developing, and subject to the many wonderful influences he exerted. It is hard to condense my impressions or the many things I would like to say. Suffice it to say here that Lloyd Shaw was a man who believed in living life to the utmost, under a code that, among other things, held that in the long run it mattered less what you did than how you did it, why you did it, and the other adverbial tests.

— *John A. Love, Governor of the State of Colorado*

Perhaps one of the most inspiring testimonies of Shaw the man, the leader, the teacher, comes from Bob Cook — a former student, member of the dance team and a leader, teacher, writer in his own right. This will tell you much about the man who more than all other men was the leader in this great rebirth of the American Dance.

The Pappy Shaw I Knew

by Bob Cook, Boulder, Colo.

..... Square dancing only incidentally enters into my memories and love for Pappy Shaw, not because he was not great in square dancing, but because I knew him for so many years of my life that all the other wonderful, non-dancing parts of him, the years spent growing up under him, combine to form a picture in my mind in which square dancing is only a single aspect.

I first met Lloyd Shaw in 1923, when I was about six months old. My mother and her sisters had all gone to Cheyenne School, some of them being students there when Pappy first arrived at the school. The youngest of the girls was just finishing high school when I was born at the big old wooden house which stands (or used to stand) just east of the tennis courts beside the old Cheyenne School building. It

was only natural that I should be introduced to the Shaws at such an early age. I last saw Pappy at his home just a few months before his death.

In the years between meeting and grieving, many wonderful things happened. In 1928 I enrolled in kindergarten at Cheyenne, and in 1941 I graduated from high school at Cheyenne, having spent all 13 years of my school life in that building (grade school on the first floor, junior high and high school on the second floor) with the Shaws and the Cheyenne family. My graduating class numbered 31 students. The student body (1st through 12th grades) numbered not more than 315 in 1941. You can see that it was a small and intimate family: eleven of us in the class of 1941 had been through school together from second grade on.

In the seventh grade I won a spot on the Junior High Dance Team, and was on the team in the eighth grade as well. Ninth graders did little more than learn the rudiments of square dancing, but in tenth grade I made it on the second team, and in the last two years of high school was on the first exhibition team, in my senior year holding the coveted spot of “lead man” on the rousing Grapevine Twist entrance with which we always opened the square dance part of the program.

If we judge Pappy by average day-to-day standards, then it would be improper to say that he was a man. Rather, he was an institution of men. His mind and his interests seemingly knew no limits. and he gave us so much of himself and so many parts of himself each day that I can no more think of him purely as a square dancer than I can think of him solely as a western historian, a mountaineer, a passionate conservationist and student of natural history, a teller of wonderful stories, an expert of Indian lore and crafts, a great teacher of literature, a philosopher, or author. He was all of these things and many more, and he gave unstintingly of himself through all the years in which I knew him.

Many of his lessons were hard, and often we rebelled against them. Later, as recently as yesterday, the truth of those lessons became apparent. Tomorrow and twenty years from now the truth of other lessons no doubt will become apparent. His wisdom as a parent and a citizen have, I hope, helped me to achieve

some success as a parent and a citizen. He was so many things to me, you see, that I cannot think of him primarily in terms of square dancing; this was only one aspect of all he gave me.

What did he give? Well, aside from the expected academic things, which any teacher could have given though not nearly so well, he gave me these things, which I consider infinitely precious:

A reverence for all things living. His informal lessons in "nature study" began with the first graders and continued through the sophisticated seniors. We learned about the birds and the beasts and the little scrabbling bugs. We learned to love and respect them.

A comfortableness with and ease in the midst of the outdoors. The frequent hikes, picnics, jaunts and outings into the mountains made us all thoroughly at home in our wilderness environment. We thrived on bad weather, taking mad long hikes into the Rockies, camping and ski trips into the high country.

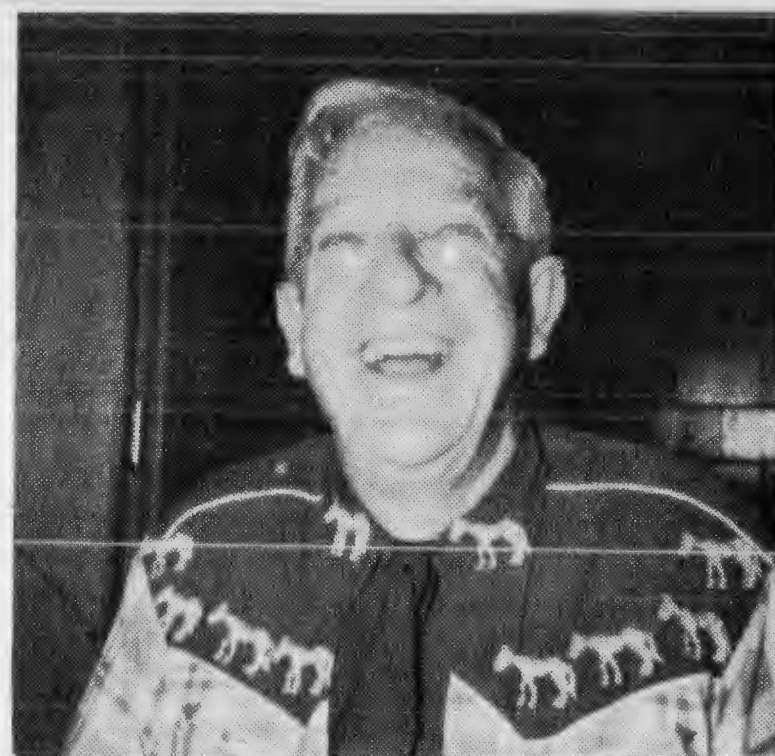
Tolerance and reverence for the mystery of the cosmos. Whatever anyone's faith or religious affiliations, Pappy instilled in us all a great awe of whatever it is that animates our universe. Whether we considered the structure of a simple flower, the flight of a bird against the sky, the rings of Saturn, or the geologic processes of mountain-building, always implicit was the Something More — whatever any individual chose to call it — which gives order to the Cosmos.

The blessed gift of laughter. Pappy's laugh was Jovian, and it still is. The memory of the sound of his laughter is one of the easiest memories I can conjure. No one who heard it can ever forget it. It was happy thunder.

The equally blessed gift of skepticism. He taught us to ask WHY? again and again, and again. He taught us that no answer is the final answer, and that an answer which does not have reasons is no answer at all.

The knowledge of self and the dignity of being one's self. He inveighed constantly against running with the herd. "Be thyself, but be thyself honestly and frankly" was the philosophy which he taught us over and over again. He asked me once, "Just because everybody else jumped out the window and broke a leg, would you jump out the window and break a leg?" He made each of us into something of a rebel against conformity. Some of us carried it a bit

Pappy Shaw indeed had the "blessed gift of laughter."



too far at times and he then chastized us in no uncertain words, but always we were taught to make decisions for ourselves and not because others had made that decision.

A willingness to admit error, and stubbornness in asserting rightness when we knew we were right. Never be afraid to admit you are wrong, he told us again and again. But if you know you are right, die for your belief if need be rather than compromise or take the easy way out.

A love for classical music and great literature. We began a study of music in grade school, listening to recordings made by Walter Damrosch. We had the school record library, from which we could check out albums for home-study and listening. Pappy had open house at his home to play great music for us, to explain it to us, and to let us listen again. His senior English course was an introduction to the great writings of mankind. He led us, if we wished to go, through the portals of great poetry and philosophy. It is because of him and Dorothy that my walls are covered with books and that I spend the bulk of my leisure time with my nose in a book, even at my present age.

Our trips included lectures on all the above things, plus myriads more. His knowledge of our country was fantastically detailed, so that any trip, whether to Boston or San Francisco, was one long session in American history, literature, philosophy and current events. We learned more about America in any two week trip than we might have learned in any complete school year. We stopped along the way to visit historic places — Lexington and Concord, Mark Twain's haunts in Hannibal, Muir Woods and China Town, the Mojave Desert, El Cajon Pass (where I nearly caught a rattlesnake and a road-runner to go with it), Grand Canyon,

Salt Lake City, Independence Square in Philadelphia, the Oceans Atlantic and Pacific (the last of which I was later to learn to know too well). We emerged with what was probably a much greater consciousness of what America is and what it means to be an American than most people ever learn in a lifetime.

CREDITS

Our sincere thanks to all of the folks who added their memories to ours in order to bring this story of Pappy Shaw into actuality. Particular thanks go to the following:

Don Armstrong—Port Richey, Florida
 Charlie Baldwin—Norwell, Mass.
 Don and Lorena Bymaster—Whittier, California
 Norman Chichester—Colorado Springs, Colorado
 Bob Cook—Boulder, Colorado
 Dena and Elwyn Fresh—Wichita, Kansas
 Henry W. Graef—Salida, Colorado
 Frank Hamilton—Sierra Madre, Calif.
 "Red" Henderson—Spokane, Washington
 Manfred and Bertha Holck—Austin, Tex.
 Bobby Jones—Los Angeles, California
 Gilbert and Elsie Kerkhoff—Kenosha, Wisconsin
 Joe Lewis—Dallas, Texas
 Governor John A. Love—Denver, Colo.
 Ralph Maxhimer—North Hollywood, California
 Carolyn Mitchill, Los Angeles, Calif.
 Shirley Pattison—Temple City, Calif.
 Dorothy Shaw—Colorado Springs, Colo.
 Art and Hermina Slack—Denver, Colo.
 Ken Smith—Bethesda, Maryland
 Manning and Nita Smith—College Station, Texas
 Raymond Smith—Dallas, Texas
 Ozzie and Margie Stout—Whittier, Calif.
 Lowell Thomas—Pawling, New York
 Kirby Todd—Marseilles, Illinois
 Dale and Florence Wagner—New Berlin, Wisconsin
 John Wald—St. Paul, Minnesota
 Sherman Walker—Catoosa, Oklahoma
 Ginger (Osgood) Worthley, Thousand Oaks, California

Most of all, we learned a genuine love for this great wild western land of ours. Pappy seemingly knew the history of every pass, mountain, river, valley, hollow, hill or arroyo. He invested all our western lands with such magic that even today I can take my kids into Utah or Nevada or New Mexico or Arizona or Texas or California or Oregon or Idaho or Wyoming or Colorado and talk to them for hours about the history and meaning of the places they see. Pappy taught me really to love the West, and it is largely because of him that I am unabashedly a rabid westerner and an even more rabid Coloradoan.

We think of self-reliance as an Emersonian institution. Well, Emerson has always put me to sleep, great as he was. But both in mountain climbing and in a war I found that Pappy's lessons in self-reliance were always excellent, and are always excellent.

Pappy taught us compassion, and I think this may have been the greatest gift to us. Whether a bird with a broken wing, an Indian tribe or a minority group suffering from social inferiority, a religious group suffering from intolerance or mob-hate, a trapped animal desiring only to live and be free — these things we learned compassion for. As early as 1939 and 1940, Pappy was reading Thomas Mann's anti-Nazi writings to high school assemblies. Democracy was a passion with him. Man's need to be true unto himself and to the Cosmos and to other men was a passion with him. We hated Hitler long before it was fashionable to hate Hitler, not because of any political reason but because Hitler was a foe of mankind and humanity and human warmth. We investigated the Constitution and Democracy and the Sermon on the Mount. We investigated ourselves and our relationship with the world-at-large. We learned to stand up for our rights but also to die for humanity if need be. I, who believed fervently in pacifism, had no difficulty in enlisting in the Navy in 1942; it was my debt to mankind and so to myself, to my future children and to America. And it was Pappy Shaw who made it possible for me to reconcile the seemingly disputative philosophies involved.

If asked to state, very briefly, what Pappy gave to us students, dancers, friends, I would have to think hard and carefully to express it all in the few proper words.

Here was a great man who was totally and

joyously human, sharing with us all our human weaknesses and possessing greatness which few of us will ever know. He taught us to live life with gusto, with laughter, with song, with curiosity and with compassion. He taught us the virtue of always asking questions and of being unwilling to accept the too-pat answer without further questioning. He gave us knowledge and an unending need for beauty, whether it be a wind in a tree, a symphony, a bird in flight, a great painting, or the unceasing shifting currents of a square dance or a waltz. He gave to all of us so much, and too many of us gave too little in return because wisdom was sometimes slow in growing.

He taught us scholarship and a desire to read and read, and then read further, to write and write and then write further, to think and think and then be willing to admit that we need to think more.

What can I say merely about Pappy and the dance when he was so infinitely more than a dancing master? He regarded the dance as a timeless organic process of human aspiration toward harmony with beauty and nature. He regarded the square dance not as something old and of the past but as a living, flowing, vigorous expression of joy and human love.



Pappy and Dorothy Shaw
Colorado Springs, Colorado

In my life the dance has been merely incidental because I knew Pappy so well for so long, and knew so many sides of him. I consider myself one of the most fortunate of mortals for having had the privilege of growing up in his presence, for being able to pass on to my children, so much of what he taught me.

And would he have been Pappy without Dorothy? I cannot believe so. I can never think of them as Pappy and Dorothy. I can think of them only as the Shaws, for neither could ever have been the complete miracles they are without the other.

CONCLUSION

AT NO TIME IN SQUARE DANCING's happy past have the philosophies and guidance of Dr. Shaw been more essential than at the present. Emphasis on the superficial, quantity rather than the quality, competition rather than cooperation, all tend to lead us in a direction away from the beautiful and the permanent. We benefit at times by looking back, retracing our steps and getting a firm foothold before moving on. That is one reason for printing the foregoing article.

We have come a great distance since Pappy Shaw first uncovered this great dance for us. Now it is as though he had said, "Take it and enjoy it, and keep it wholesome. The activity is yours to protect — not just for the present, but for future generations who will love and enjoy it just as you do."

And so, in this Thanksgiving month of 1963, we've endeavored to say *thank you* Pappy Shaw. The hundreds of thousands — and perhaps millions of us — who square dance today must indeed be carrying his dream forward each time we enter a square dance hall. While it's true that there has always been some form of square dancing in our land, with slight variations from section to section, with men in each area to keep it alive, we are thoroughly convinced that without Dr. Lloyd Shaw and his interest in Western Square Dancing we would not have this wonderful, wholesome pastime as it is today.

OVERSEAS DATELINE

Libya . . . Customs in Libya are different indeed from ours and one must obtain permission before making a 109-mile trip into the desert to earn a Knothead badge. Tommie Thompson, caller for the Tripoli Twirlers, made a trip to the Hotel Rumia in Jefren to pre-arrange a dance six weeks in advance. After being welcomed and assured of no problems, they planned a caravan of seven carloads of square dancers.

The caravan met in Colena Verde and en route stopped at Garian to see the famous, "Painted Lady", painted by an American POW, Clifford Saber, in 1945. From Garian across the Libyan High Desert, reached by a precarious mountain road, and the children amused themselves by counting camels—a score of 182 in all.

Jefren is an ancient Berber city whose origin goes back beyond modern history. This cliff-hanging town is perched on a mountain peak and the Rumia is its only hotel. After arrival the dancers began to set up for their afternoon of dancing. But—they began to be approached by excuses from the management as to "no electricity"; "guests sleeping"; "the Prime Minister is here."

Among the dancers was Hugh Dean who suggested asking the local police for assistance in obtaining a place to dance elsewhere. Hugh, hampered by the language barrier, created a few exciting moments when the local police captain, who misunderstood the inquiry, came charging into the hotel followed by a jeep

enthusiastic crowd of Air Force personnel and American businessmen, members of Tripoli Twirlers from Wheelus Air Base in Libya, performed during the July 4 celebration. The only organized square dance group in the Kingdom of Libya, the Twirlers were an instant hit.



— Official USAF Photo

loaded with policemen, and an ambulance.

The captain finally understood and interceded with the hotel management who obligingly gave permission to dance on the circular driveway in front of the hotel. It was raining. The more they danced the harder it rained. It would have made stateside Knotheads stand up and cheer to see their fellow Americans dance to the Berber audience which lined the mountain side and to see the smiling faces of the local police watching.

The Prime Minister? If that were he looking out the window, he, too, was smiling as the Tripoli Twirlers danced to Thompson's rendition of Good Old Mountain Dew!

—Weldon Miles

Morocco . . . New on the horizon in Kenitra is a square dance club called African Promenaders, organized in July with 30 charter members. The club's name and badge design were contributed by Johnny Maurer, one of the club's teen-age members. Gene Chunn and Dee Leach square 'em up on Tuesday evenings. Members are drawn from U.S. Government sponsored personnel and their dependents—mostly Navy and Marines. They danced at first without a P.A. system and the caller had no mike, but things are better now. The African Promenaders have equipment and planned a new class for September.

—Skip Leach

Lined up for inspection are the dancers who attended the Overseas Square Dancers' Reunion in Amarillo, Texas. Tex and Dorothy Hencerling (second from right, upper and lower rows) were General Chairmen.



WALKTHRU

Sets in Order

THEME DECORATING THE REFRESHMENT TABLE

WHEN SCOUTING ABOUT for ideas for table decorations, appropriate for the late autumn season, don't overlook some items which you may have stored away in your garage, basement or backyard. Old wooden peck or bushel baskets can become glamorous "vases" for clusters of leaves and large floral arrangements when the baskets have been sprayed a rich bronze color. Smaller bowls, filled with water and placed inside the basket containers, will keep the flowers fresh. Similarly, old metal pails can be spray-painted any number of gay colors, have huge satin bows tied about them, and be turned into decorative holders for bright, floral arrangements.

When thinking toward such enterprises, don't forget that fruits and vegetables and candles all mix well with a great variety of leaves and greens. Sometime try arranging purple grapes, green leaves and all the various shapes and colors of candles you have about in a flat woven basket. Also eggplants, artichokes, asparagus, peppers, etc., make perfectly elegant table "floral" decorations.

Let your imagination and your grocery shopping run wild this month and have fun with the centerpiece on the refreshment table at your club dance.

Thanks to Coca-Cola for some of the above ideas.

One more couple over here! With this handy dandy set filler-upper, it's easy to spot clear across the floor just where one, two, or three couples may be needed. If you're looking for a different idea for your next roundup or jamboree, you might try this one.

IDEA DEPARTMENT

"If I had only thought of it!" Haven't you often said that, particularly in regard to those little items which make life so much simpler — like the paper clip or safety pin or scotch tape?

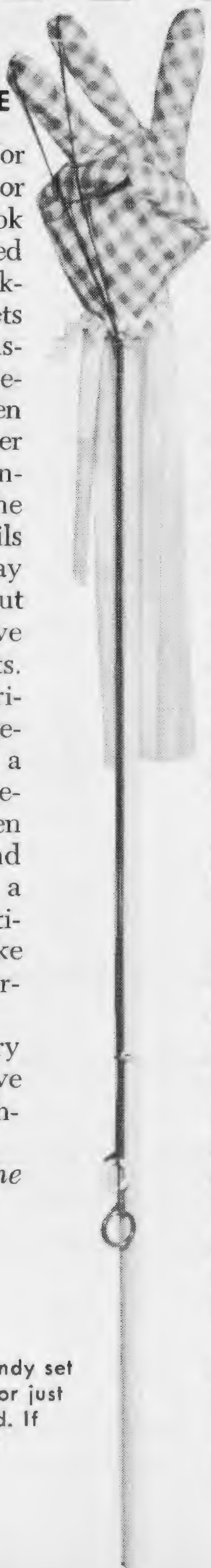
Perhaps the idea we're reporting on here will not have the wide-spread fame as these other items, but it certainly can be a help at square dances. Credit goes to Connie Connaughton of Anaheim, California, for this invention.

At large dance festivals, empty spaces in squares filling the floor are generally aided by "helpers" who stand and wave banners, pompoms and the like, or simply by the dancers themselves holding up the traditional number of "needed" fingers. The latter generally meets with slight success as the size of the crowd prohibits those on the sides from seeing where they are needed.

Now, Connie has come up with a solution combining the two ideas. Meet her HANDY dandy square filler-upper.

One half or three-quarter inch doweling is cut into sections approximately three feet long. A "hand," fashioned from colorful checked gingham, is sewn together like a glove and then stuffed with tissue paper. The thumb and little finger are sewed together at the fingertips in front of the hand. The remaining three center fingers are left standing upright but two of them have a spring steel wire inserted into them. Each piece of steel ends in a small loop at the tip of each finger.

The steel loops are caught with threads from the outside of the fingers and each has a durable piece of twine sewed to it. These two pieces of twine are then directed down the hand and pole and led



The WALKTHRU

thru eye screws both at the wrist of the cotton hand and two-thirds of the way down the doweling. Incidentally the eye screw at the hand helps hold the hand firmly in place where it has been gathered onto the doweling. The loose ends of the twine are tied separately onto two curtain rings.

The operation of the hand is simple. A helper at the big dance sees a square in need of couples on the floor. He goes out to it and raises the assistant hand into the air. If three couples are needed

he simply holds it up as is. If two couples are needed he pulls down on the curtain rings, lowering one of the three fingers. If one couple is needed, he pulls on both curtain rings, leaving one finger exposed.

Because of its height, the hand can be seen from a distance and in addition the number of couples required can quickly be determined. The hand could be decorated in any manner desired. This one has a simple ric rac collar and ribbons hanging down in a festive pattern.

What could be simpler — or more fun — or more helpful?

Should any reader wonder if there is a spot in the square dance world for those clubs who meet once a month, this successful club operating since 1951 should be answer enough.

CLUB PROFILE #6

NAME: Belles & Beaux

LOCATION: Detroit, Michigan

AGE OF CLUB: 12 years

MEETINGS: Once monthly, Sept. to June

MEMBERSHIP: 50 couples

OPERATING UNDER A CONSTITUTION, the Belles & Beaux Square Dance Club is governed by a President, Vice President, Secretary and Treasurer, plus a group of advisors. Each officer is voted in for one year and monthly business meetings are held at the homes of the various board members. The caller does not attend these business meetings.

Members pay yearly dues of \$15.00. Donations are not collected at the individual dances, the exception being a \$2.00 fee accepted from guests. Out-of-state visitors, however, are welcomed without charge.

The club meets in a local recreation hall and pays no rent. It does contribute a Christmas gift each year to the recreation organization.

The group belongs to two associations: the Western Federation of Square Dance Clubs and the Michigan Council of Square and Round Dance Clubs.

A single caller propels the dances from 8:30 to 11:15, with a club member teaching rounds from 8:00 to 8:30. The regular evening program then features two squares and two rounds per tip.

Refreshments are served at each get-together with the club picking up the tab. Preparation and serving is handled by three couplemembers on a rotating membership basis.

New members are gained from a waiting list of guests requesting membership.

Special events include an annual club birthday party, a Christmas party and a summer picnic for families. The group also enjoys traveling together to dance with other Belles & Beaux clubs around the State.

SQUARE DANCING IS FUN

There can be little argument with the above phrase. We've all heard it before; we will all hear it again many times in the future. Yet to each square dancer, the activity does hold individual meanings of this word fun.

We are happy to share with you the thoughts of Nita Tiemann, Secretary of the Oklahoma State Federation of Square Dance Clubs, as to what she enjoys in square dancing. And she underlines her philosophy by believing that "what you get out of it is in direct proportion to what you put into it".

It's fun to establish new friendships;

To share mutual enjoyment with friends and acquaintances;

To work with others, through the square dance activity, for the betterment of our communities;

To form closer relationships with club members through club activities;

To host a dance which you have planned for the pleasure of all club members and guests;

To support the square dance movement with all the vigor within one's self;

To be a small part of an activity so greatly enjoyed by so many;

To feel the warmth imparted by a friendly handclasp as you step across a square;

To help beginning dancers when they falter;

To promote square dancing at every opportunity;

To travel, as a group, to special square dance activities;

To hear the sound of laughter throughout the square dance hall;

To feel the rhythm of square dance music as you move in unison to the calls;

To see a smile of satisfaction on the face of your caller when you tell him you enjoyed his calls;

To watch the smiling faces and twinkling eyes at every dance;

To watch the ever changing patterns of the sets as the caller commands the many designs on the floor;

To be enthusiastic about every phase of your chosen hobby;

To goof, once in a while — everybody does.

IDEA DEPARTMENT

A 3"x5" card file can be worth its weight in gold when the information it contains is carefully and conscientiously kept up-to-date. Several clubs we know have each new initiate fill out such a card before his membership can be completed. The information is then salted away, to be brought out again at an appropriate time.

Just what data is kept? Each group, of course, will have its own needs, but the following are general categories to be considered:

Name (his and hers) Address and Phone, Birthdays (day and month), Anniversary, (and how you met), Children (and their ages), Business and Address, Hobbies, Trips, Special Talents, etc.

What you are doing is building a reserve against a great variety of future needs. The obvious one would be to have an accurate record of birthdays and so forth in order to remember them at the appropriate time. The less obvious are background information which might make interesting reading in the club newspaper; contacts in a wide range of businesses; qualified individuals to handle a multitude of unusual jobs which might arise for some party night, and so on.

Just out of curiosity we contacted one club recently and polled only a portion of the members. We came up with the following types of qualifications which might be put into use some time. Incidentally none of these avocations were connected with the persons' regular professions.

Sign painter, Seamstress, Gardener, Glass cutter, China painter, Leather tooler, Taught crafts to Scout troops, Mosaic tile work, Carpentry, Makes masks from tin cans, Illuminated lettering, Weaving, Plays musical instruments (included piano, organ, guitar, accordion, violin, recorder, ukulele and mandolin) and Choral singing.

This was just a section of the club members and yet isn't it easy to visualize how these various talents might be adapted to fill your club needs at some time? Why not consider starting an index file of the potential abilities which lie within your own club's walls?

SQUARE DANCE PARTY FUN

DONE IN A SQUARE

From correspondence, conversations and general observations, a planned program of entertainment or games, whether it comes after a dance or during the middle of the evening, is the exception rather than the rule with home clubs. However there are simple "one shot" types of gimmicks and stunts which a caller or

Program Chairman may occasionally wish to work into normal evening dancing. Such is the one which follows:

There are several ways in which this game may be handled. To begin, let's assume that everyone attending a dance will be included. At a prearranged time, have a committee ready

The WALKTHRU

to distribute balloons to each dancer on the floor. In other words if there are eight squares dancing, you will need 64 balloons. (The balloons should be blown up and ready prior to this event and do always have extras available to allow for breakage.)

The caller will explain that the only thing required is for each person to hold onto his own balloon as he dances. This is not difficult. However after a few moments, the caller will stop and ask one square to leave the floor and as they do, each person in that set will give his balloon to his counterpart in another square. Then as the dance resumes some square will find its occupants have two balloons apiece. Again the caller will stop and ask another square to leave the floor and pass its balloons along to the set which already has the extra balloons.

This arrangement will continue with the caller allowing the dance to continue briefly, then stopping and eliminating a square, having the extra balloons given to the same set each time. Depending on the number of squares on the floor at the beginning of the game, the final set dancing may have an impossible number of balloons in its midst.

This stunt could also be used as an initiation challenge with the following adaptations: Form the number of squares to be initiated. This might be several or only one. Present each person with one balloon and have the squares dance a short time. Then from the sidelines bring out additional balloons and present each dancer with a second balloon for him to hold — and then a third, a fourth and so on.

As in all party games, timing is essential to

keep both the audience and the dancers happy. Stop the stunt before it becomes tiring and while everyone might enjoy seeing and doing just a bit more. This way it might be successfully repeated at some not-too-distant future dance.

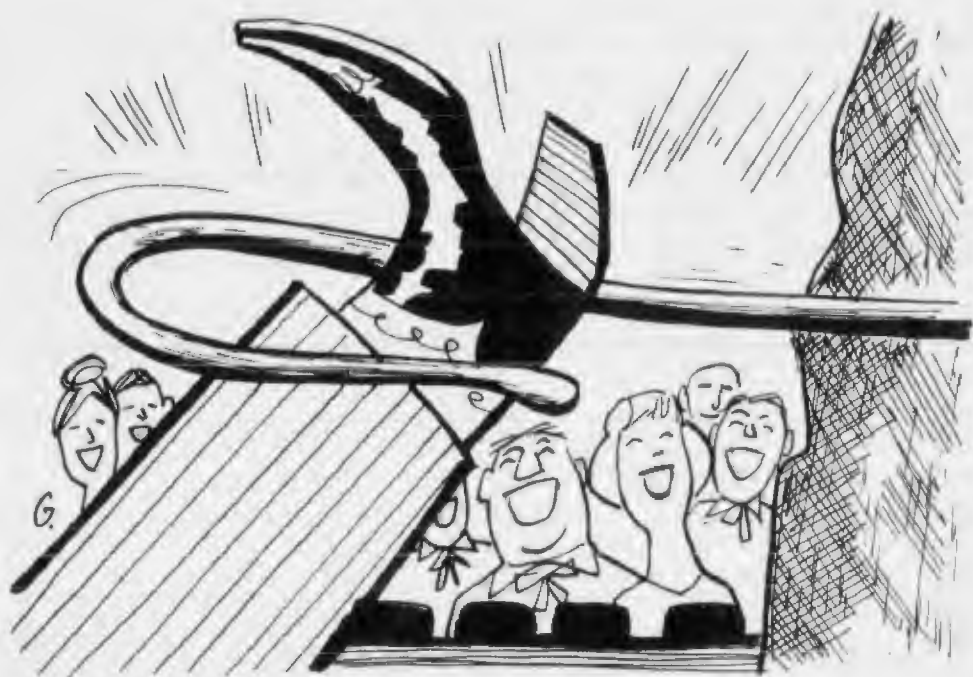
BADGE OF THE MONTH



About a year ago, a small group of eager folk in East Millinocket, Maine, decided to form a square dance club. This they did, but then they realized that they would need additional couples for the fullest enjoyment and perpetuity of their hobby. So they went out and convinced the local recreation department that it should hold adult square dance classes. And of course you already know what happened next. When the first class graduated, it was immediately initiated into the waiting square dance club. Now there's farsightedness and get-up-and-goitis!

The newly enlarged club appointed a committee to design a badge and the final result is pictured here. Their name, "Paper Mates" is derived from the fact that 90% of the club members work for the Great Northern Paper Company, producers of newsprint. The badge is shaped to represent a roll of newsprint wrapped for shipment. The picture in the background of the badge is Mt. Katahdin representing the forests of the area which supply the trees for the newsprint.

It seems that the members of Paper Mates are not only good salesmen but more than fair public relations people considering their badge represents square dancing, but also publicizes paper manufacturing and natural resources of Maine.



13th NATIONAL SQUARE DANCE CONVENTION

JULY
23-25,
1964

in
Long Beach*



It's high time to mark the dates on the '64 dancing calendar for the "Lucky 13th" National Square Dance Convention, to be held in Long Beach, California, on July 23-25, 1964. Officials of Long Beach, a city long a mecca for visitors and especially well-gearred for conventions, are joining with the square dance management of the Convention to guarantee an unforgettable experience for all who attend.

Planning is well under way, with expert leadership and competent vice-chairmen appointed and hewing away enthusiastically at their assigned tasks. Norm and Joan Holloway of Long Beach are General Chairmen, working in tandem with Bill and Jean Munson as Assistant General Chairmen. Ruth Cummings is Recording Secretary; Clarine Piotrowski Corresponding Secretary. Vice-Chairmen heading the various divisions are as follows: Finance,

Art and Alma Meyers; Registration and Housing, Jerry and Chris Johnson; Hospitality, Harvey and Margaret Binder; Square Dancing and Education, Walt and Dorothy Baumann, Bob and Roberta Van Antwerp; Round Dancing and Education, Wes and Judy Hicks; Special Events, Ken and Marge Carney; Activities, Charles and Ebba Naddeo; National Publicity, Ken and Audrey Parker; State Publicity, Bill and Gloria Reid.

Each vice-chairman has a battery of workers operating to insure the successful completion of those important details which will culminate in a memorable occasion.

Any requests, suggestions or questions concerning the 1964 Convention may be addressed to the 13th National Square Dance Convention, 5829 Oakbrook Ave., Long Beach, Calif. Registration forms are available; register *early*. Today is not *too soon*. Pre-registration is the smartest investment in Convention fun.



Introducing Norm and Joan Holloway, Long Beach, Calif., who have the big job as General Chairmen for the 1964 National Square Dance Convention.

— Photo by Ron Farquhar

TIPS TO NEW DANCERS

Dave Reid, caller in New Orleans, La., gives out sheets to each of his new dancers stressing certain points, some of which we share with you here:

Tolerance: If the square dancer's creed could be expressed in only one word, this would be it. Remember that it is inevitable that some will learn more quickly than others. If you are one of the lucky ones, you will always be helping others. Do it gracefully. You will really learn to square dance when you can think for the other fellow, too. If you are a little slow, you can easily catch up, or pass, by working a little harder and by faithful practice. It is up to you. Eventually, you will all dance about the same because club dances

are directed to the average dancer. Square dancing is cooperative and all must work together.

Social Grace: A square dance is a social occasion of the finest kind, not an athletic event. Therefore, you must be as carefully groomed as you would be for any social occasion. In fact, more care must be exercised because of the close bodily contact and exercise which occurs in the dance. Perhaps it is not a coincidence that square dancing in New Orleans has grown so popular in direct ratio with the introduction of Dial soap, Gleem toothpaste and the latest deodorants. A word to the wise is sufficient. One other point—it is traditional with square dancers all over the country that they do not drink while dancing. Alcohol and square dancing simply do not mix.

STYLE SERIES:

TEA CUP CHAIN

MAGIC WORDS IN THE world of square dancing are "The Tea Cup Chain." Until you've been properly initiated into the intricacies of this "gimmick" dance, there are those who would have you believe that you *just haven't lived*.

In this particular interpretation all turns will be with either a left forearm or a right forearm. Courtesy Turn movements have been eliminated. Everyone will be working at the same time. The head ladies will alternate with the side ladies in doing chains in the center of the square. The ladies will alternate in use of their hands, turning at one time with the right arm, their next turn would be a left, and so forth. The men, on the other hand, will use the same arm twice in succession.

In principle each lady will move counterclockwise around the square visiting one man after the other until home is finally reached. For instance, lady number one will visit man number two, man number three, man number four, then return to her partner. To do this, ladies in a head position will always move into the center and, using their next available free hand, will turn with their opposite lady to the next designated man they are to visit around the square. Whenever a lady is at the side position she will move along the perimeter of the square, counterclockwise, to the next head man who will turn her with her free arm and send her into the center.

To follow the action of the dancers you may watch the head couples by tracking lady number one (white dot) or check on the side lady's progress by following lady number two (X). In the example shown here the dancers have been doing a Do Paso and are turning their partners

with their left arm (1). Having had the command to Teacup Chain the dancers finish their turn (2) and the head ladies move into the center with a right hand star as the side ladies move to the head men for a right arm turn (3).

Head ladies in the center turn with the right hand three-quarters of the way around so that lady one is with man number two, etc. At the same time, the side ladies have moved to the head men for a right arm turn (4). Ladies in the center move out to the man on the side as the original side ladies continue their turn with the head men (5). Original side ladies go into the center as the original head ladies turn the side men with the left (6) and then proceed to the right outside the set to the next head man (7) who turns them with a right. The original side ladies are in the center making a left hand star and turning counterclockwise once and a quarter around then moving out to the side man opposite from their original partner with a right arm (8).

Briefly all ladies are with their opposite men and the movement is half completed. As the side ladies are turning by the right with the side men (9) the head ladies move into a left hand star and as they turn once and a quarter in a counterclockwise direction (10) the side ladies finish their right arm turn and move along the outside of the set to the next head man for a left arm turn (11). The head ladies finish their turn, move out to the side men for a right arm turn (11) as the original side ladies move into the center for a right hand star (12). The star is turned three-quarters of the way around and the original head ladies move to the right (13) so that all ladies are heading to their original partner (14) and *in this case* are wheeled into promenade position (15) to end the maneuver.

At this point approximately 32 steps have been used. When danced comfortably and to the beat of the music this can be a very satisfying gimmick, break, or exhibition piece.





LADIES on the SQUARE

MORE COOKING FOR A CROWD



IT SEEMS SQUARE DANCE hostesses and club committees are always on the look-out for good, interesting recipes that can be made in large quantities. And some of the ladies are willing to share their ideas, too.

Bernice Brown of the Belles & Beaus Club in Houston, Texas, sends us her recipe for beef stew which she terms "luscious." And here's how it goes:

BEEF STEW (Serves 20)

4½ lbs. stew meat	6 cups boiling water
1½ cups flour	12 medium potatoes,
2 tbsps. salt	in chunks
1 tsp. pepper	6 medium onions, sliced
½ cup fat	12 carrots, cut lengthwise

"We had six ladies each cook a batch of the stew," writes Bernice, "so that it would share the work and yet make plenty of food for 120 people. It turned out luscious!"

Helen Smithwick in Local Square Magazine reports on a "sweet-tooth" recipe she got from Marie Brummer. Quantities are given for two different-sized groups.

DATE ROLL

For 12 people

- 1 lb. chopped dates (2 c.)
- 1 lb. quartered marshmallows (2 c.)
- 1 c. chop. nut meats
- 3 c. graham cracker crumbs
- 1 c. thin cream

For 50 people

- 4 lbs. pitted dates (run thru meat grinder)
- 4 lbs. graham crackers
- 2½ lbs. chopped nut meats
- 4 lbs. marshmallows, cut in small pieces, moistened with about 1½ c. milk or just enough to hold together

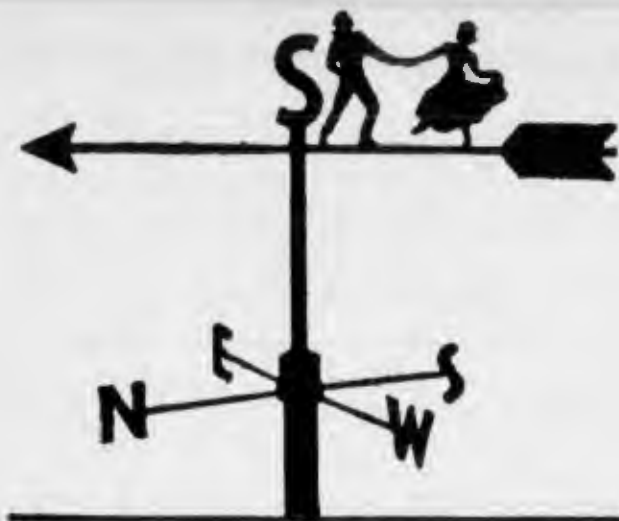
Mix together—or turn on bread board—and knead crumbs into mixture. Form in rolls 2" in diameter and wrap in wax paper. Refrigerate. Cut in slices. Top with whipped cream.

The American Dairy Association supplies several recipes for cooking in large quantities and here is one from their Menu Planner booklet.

EGG-A-RONI AND CHEESE CASSEROLE (Serves 25)

5 cups (2 7-oz. pkgs.) elbow macaroni	½ tsp. white pepper
1½ doz. eggs, hard-cooked	3½ cups instant non-fat dry milk
½ cup (1 stick) butter	1¾ quarts hot water
1 cup flour	1¼ pounds (5 cups) shredded sharp Cheddar cheese
1 tbsp. salt	Paprika
1 tbsp. crushed marjoram	

You will need 3 buttered casseroles, 1½ quart size. Preheat oven to 350 degrees. Cook macaroni according to package directions; drain and divide into casseroles, distributing evenly over bottom. Slice eggs; using 6 for each casserole, arrange over macaroni. In a saucepan melt butter; blend in flour, salt, marjoram and white pepper and cook about 1 minute. Add nonfat dry milk. Gradually stir water into butter-flour mixture and cook, stirring constantly, until thickened. Remove from heat and stir in Cheddar cheese until melted. Pour 1 quart of sauce over eggs and macaroni in each casserole. Sprinkle with paprika and bake 25-30 minutes, or until lightly browned. Let stand 15 minutes before serving.



ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

Oregon Offering

The 2nd Annual Far Western Square Dance Convention in Eugene on Aug. 15-17 was attended by 9500 enthusiastic square dancers and 2000 spectators. Warm days and beautiful nights made for perfect dancing weather on the 3-acre outdoor floor, laid especially for this convention.

Twelve callers were on the program, four each evening, each taking an hour's stint at the mike, with live music. Panels, workshops and sewing clinics were also offered. The style show was unique in that a show was held on each of the three days, and each was a separate and different production.

After parties were many and well attended. Seven exhibition groups put on a 2-hour show on Friday and Saturday evenings.

—George Ullrich

Of Moment in Minnesota

The fourth largest and the second "most-national" are the two records established by the 10,863 dancers from 48 states (highest to date) and several foreign countries who attended the 12th Annual National Square Dance Convention in St. Paul last June. Only Detroit with 7718 out-of-state dancers exceeded St. Paul's 7083 from other states, and only South Carolina and Vermont did not have representation.

St. Paul's figures do not include the more than 5000 spectators who attended the three night presentations of the Convention exhibition groups and later visited the arena to watch the regular dancing.

Inasmuch as two Conventions were awarded in 1962 in Florida, no Convention bids were accepted at the St. Paul Convention, the National Executive Committee feeling that future Conventions should not be awarded more than two years in advance except in unusual circumstances. Square dance organizations and cities interested in presenting bids for 1966 should contact Harold Erickson, National Executive Chairman, 917 S. Gulley Rd., Dear-

born 7, Mich. Norm and Joan Holloway, 5829 Oakbrook, Long Beach, Calif., have been named General Chairmen of the July 23-25, 1964, National in Long Beach.

—Howard Thornton

Indiana Incident

The Mon Ami Square Dance Club of Chesterfield held a Hard Times Party at the Community Center on August 11. Jim Spall was caller and the club was presented with a beautiful banner to be displayed at festivals and national conventions. Mon Amis (Mes Amis?) dance every 2nd and 4th Sunday; visitors welcome.

British Columbia, Canada

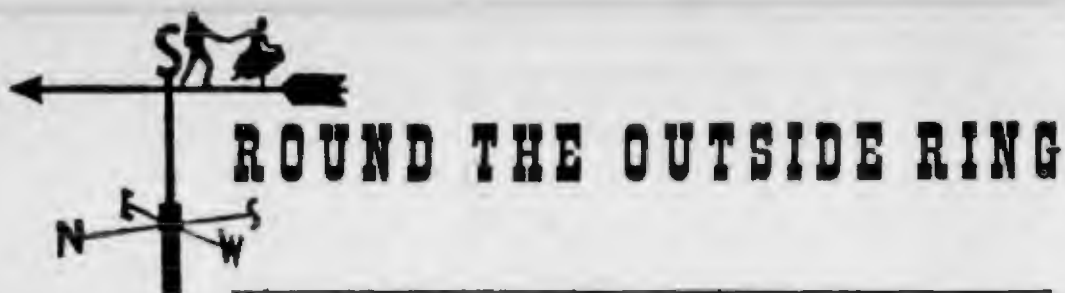
Penticton reports a most successful 10th Annual Square Dance Jamboree, with 3000 visiting square dancers joining the local dancers to swing and sway to 60 of the top Canadian and United States callers. The week of dancing took place on a 2600-square-ft. floor, under flood lights, in beautiful Kings Park.

A "first" for Penticton was a Square Dancers' Parade which proved to be a tremendous success, with floats ranging from the sublime to the ridiculous and gay with club banners. The final evening of dancing began with the Grand March for which the prettiest costumes were saved. Hundreds of square dancers led by the B.C. Dragoons Pipe Band, took part. The morning of parting was enlivened by the Farewell Breakfast on board the S.S. Sicamous. Dancers were invited back for next year's Jamboree, set for August 10-15, 1964.

—Mrs. T. Hagen

'Way Down South

The Birmingham (Ala.) Square Dance Assn. begins its 11th year with Ray Wood as President, Alma Ruth Peters and John Andrews as Vice Presidents, Ruby Blacknall as Recording Secretary, Dan Meyer as Treasurer and Carolyn Balch as Executive Secretary. The square dance season in Birmingham opened officially on October 23 with an association dance at the



Municipal Auditorium, Jerry Helt calling.

Bar None Ranch in St. Rose, La. (Chuck Goodman officiating) presents the All-Smith All-Star Institute on November 2-3. Nita, Manning, Harper and Ray (Smith) will all be there to give of their talents at workshops, round dancing and square dancing. Tickets are \$5.00 a couple; none will be sold at the door. Write Bar None, Box 11, St. Rose, La.

Dancers in South Georgia and North Florida got together last May to consider forming a new Federation in that area. A steering committee was named and a membership dance was held in Tifton, Ga., on July 20. This was quite a success, with 208 dancers becoming charter members and 10 callers and their taws becoming honorary charter members. Dancers joined from Tallahassee, Fla. and from Albany, Americus, Cordele, Pelham, Sylvester, Thomasville, Tifton, Valdosta and Vienna, Ga. The name of the new group: Dixie Federation of Square Dancers. Four dances will be held during the year within the area—on 3rd Saturday nights in October and January; third Fridays in April and July. First officers are the Ullen Smiths, President; Bill Lemacks, V. P.; Bob McNeills, Secy.; Skeet McCormicks, Treas.; and Earl Ellises, Bulletin Editors. Red Warwick called for the Federation on Oct. 19 at the Sylvester Elementary School. —Ullen Smith

Cues from Colorado

Calico and Boots of the University of Colorado in Boulder will host its 17th Annual Hoedown in the Glenn Miller Ballroom at the University Memorial Center on November 2. Ernie and Naomi Gross of Burr, Nebraska, will be featured. —Gregg Anderson

Oklahoma Olio

The Fun Timers Square Dance Club of Oklahoma City will sponsor a special train to the Southern District Festival at Ardmore on Saturday, November 23. The train will leave Oklahoma City at 8:55 A.M., returning after the dance and will include a baggage car for en route dancing. —Howard Thornton

D.C. Area Dancing

The "cast" has been announced for the Fifth Annual Spring Festival at the Sheraton-Park

Hotel in Washington, D.C., next March 12-14, and it's a humdinger. Just look at this aggregation: Al Brundage, Marshall Flippo, Les Gotcher, Lee Helsel, Jack Jackson, Earl Johnston, Dave Taylor and Bob Van Antwerp will be on hand for square dancing. On the round dance side, the Manning Smiths, Jack Stapletons, Bob Smithwicks and Wayne Wylies. There will be a childrens' square dance party, "die-hard" balls, a program for new dancers, the works. For information and registration forms write Dick Flach, 2 Aspen Lane, Falls Church, Va. 22042.

Jim and Elaine Schnabel invited members of their square dance clubs to join them in a swimming and square dance party in August at the MacKenzie Hall Officers' Club Swimming Pool, Fort Belvoir, Va. Since dancers alternated between swimming and dancing, those who didn't want to sashay in a swimsuit were "de rigeur" in shifts or big towels!

A "prestige" item for square dancing in the notice that Governor J. Millard Tawes of Maryland designated September 22-28 as State Square Dance Week in that state. This goal was accomplished thru the efforts of the Square Dance Assn. of Montgomery County and designed to stimulate the area square dance movement. Governor Tawes, in his proclamation, called square dancing "our own special national folk dance" which is quite in line with efforts boiling in Southern California for such recognition from the Federal Government.

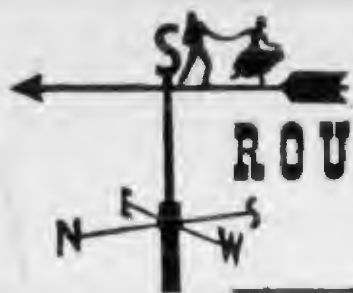
—Howell King

New York Notice

His many friends were saddened to learn of the passing of Herb Suedmeyer, pioneer square dance caller, in Cheektowago, N.Y., on July 28. Herb taught physical education in the Buffalo school system for 34 years until his retirement in June, 1962. This led him naturally into square dance calling and administrative work, which he had done for some 25 years. He is survived by his wife, Lou; two daughters, a son, a grandson, two sisters and three brothers. The great dedication and energy which he invested in square dancing in his area has paid off in the happiness of many thousands of square dancers.

Massachusetts Meanderings

The Holyoke Square Dance Club has been dancing for four years now, graduating the first class of 36 couples in 1959. They still have their same caller, Gordy Vaughan of Spring-



ROUND THE OUTSIDE RING

field. The club is an active one, with many ideas for fun and frolic including steak roasts, corn roasts, pizza parties, holiday parties, mystery rides, knothed trips and beach parties. They square dance, too! They are now looking forward to their 5th Anniversary Party in October, 1964, when they will have a 2-day affair with Vaughan and El Gilmore sharing the mike. Classes range from 40 to 50 couples so the source of membership is constant and the club stands at 175 couples now.

—Dot Antoloci

Pennsylvania Patter

The Squaws and Paws of Erie are completing plans for their 2nd Annual Winter Carnival Square Dance. The dance, originated last February as part of the Perry Sesquicentennial, will be held Sunday afternoon and evening, February 9, 1964. Callers will be Al Brundage, Ralph Pavlik and Dean Dreyer. More information as plans are firmed.

—Jim Randall

California Capering

A special banquet was given on Saturday, August 17, at the Knollwood Country Club in Granada Hills, for the Honorable Kiyoshi Sugito, Mayor of Nagoya, Japan and Tatsuya Morimoto, Chief of Foreign Services, Nagoya. These two gentlemen were in Los Angeles at the invitation of Mayor Sam Yorty, as Nagoya and Los Angeles are "sister cities." Included in the variety of entertainment put on for the visiting dignitaries was an exhibition of square dancing by members of Associated Square Dancers. George and Amy Wada were the only dancers of Japanese descent in the square; the rest of the dancers were occidental. The distinguished audience seemed to enjoy the show very much.

The United States Marine Corps Reserve and the Gadabouts Square Dance Club will hold the 6th Annual Toys for Tots Square Dance on December 8 in the Convention Hall of the Municipal Auditorium in Long Beach from 7 until 10:30 P.M. M.C. will be Chuck Raley, joined at the mike by Bob Van Antwerp and Earl Johnson. A special feature for this year will be Johnny Schroeder and his Playboys from Phoenix, who will furnish the live music.

The affair attracts annually over 100 squares who have a bang-up time and aid a worthy cause, as well. Admission to the dance is one new, unwrapped "Toy for a Tot."

—Howard Thayer

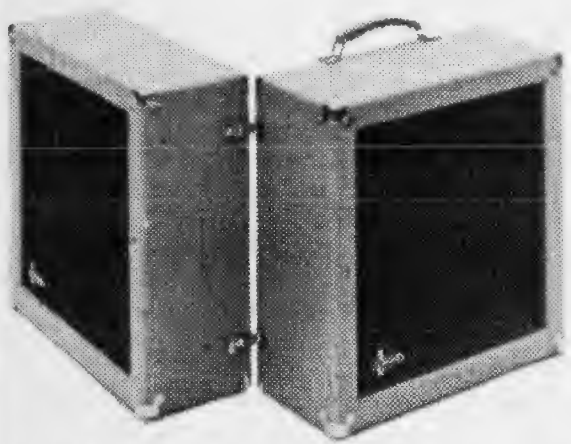
Buzzing Ken and Marge Carney of Long Beach have devised a "Come to Catalina and Dance" Economy Package Week-End so that square dancers may travel over the blue Pacific and dance with their peers on Catalina Island. The price of \$12.50 per person includes the round trip on the steamer, Magic Isle; dinner Saturday evening; overnight lodging in town; breakfast Sunday morning. Groups from 50 to 150 can be accommodated. Square dancing is with the Avalanders in Avalon on Saturday night. Reservations must be made at least one month in advance. For further information write the Carneys at 2922 Silva St., Lakewood, Calif.

George Marshall is Chairman of the 1964 California State Convention scheduled for Fresno on February 21-23. It will be held at the Fairgrounds and several new ideas are being brought into play to make this a most successful operation. A bonus is being offered on sales of pre-registrations, in the form of free entry to all activities plus part of their traveling expenses for the winners. Parking will be free for dancers. George and his committee are working to keep hotel rates reasonable and are consulting with a good caterer who may be able to furnish meals at most nominal prices. Valley Associated Square Dancers are sponsoring this 11th Annual Convention and 31 full hours of dancing pleasure are promised. Write for further information and registration blanks to Lawrence Helwig, 12649 E. Adams, Del Rey, Fresno County, Calif.

Dr. Roger Knapp of Corpus Christi, Texas, holds proudly the plaque sent to his Monday Nighters Round Dance Club by their sister club in the Philippines, the Bamboo Twirlers. Roger's wife, Jean, is in the center of the picture. The plaque (delivered by a pilot who was flying to Texas) is in memory of dancer Bill Locke, killed in a 'plane accident, and is hand-made of Philippine mahogany, with a metal record and plate bearing its dedicatory legend.



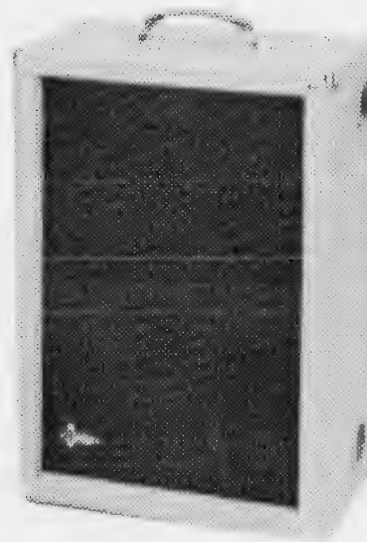
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*November 1963*

THIS MONTH GEORGE ELLIOTT has come up with ten special drills wherein those indicated by the call give a right hand to the one they face, pull by, and do a Left Allemande with the next. You'll find these gimmicks fun to work with.

One and three you bow and swing
Then promenade the outside ring
Three-quarters around
Side ladies chain

Same four do a right and left allemande
Promenade and don't slow down
One and three you wheel around
And star thru
Then a right and left thru two by two
Come right back a right and left allemande

One and three you bow and swing
Go round and round with the pretty little thing
Then chain right
Chain your girl to the right of the ring
Face to the middle in the usual way
Then one and three half sashay
Couple one you bow and swing
Then promenade half way round the square
And stand behind the opposite pair
Forward four and back you glide
Come back to the middle
Leave your partner and face the side
Do a right and left thru
Same four circle up four
Side gents break and make two lines
Forward eight and back in time
Pass thru and turn back
Box the gnat across from you
Come right back a right and left allemande

Promenade and don't slow down
One and three you wheel around
And star thru
Then a right and left thru
Come right back a right and left allemande

One and three go forward and back
Same four star thru
California twirl
Now separate go round one
Behind that two star thru
Now substitute
Inside four a right and left thru
Then pass thru and split two
Go round one and line up four
Forward eight and back once more
Box the gnat across the land
Come right back a right and left allemande

Forward eight and back to town
Four ladies chain three-quarters round
Roll promenade that pretty little thing
Then promenade the outside ring
Now one and three you wheel around
Do a right and left thru two by two
Go right and left allemande
Partners all a right and left grand

One and three go forward and back
Same four star thru, California twirl
Now split two
Go round one and line up four
Forward eight and back once more
Box the gnat across from you
Come right back a right and left thru
Go two by two
A right and left back just one time more
Back straight out and line up four
Forward eight and back
Across the set go right and left
Allemande

One and three go forward and back
Then star thru, California twirl
Then circle up four go one full turn
Inside couples rip and snort
Pull 'em thru and line up four
Forward eight and back once more
Box the gnat across from you
Come right back a right and left allemande

Forward eight and back with you
Two and four a right and left thru
One and three go forward and back
Same ladies chain
Turn the girl and swing her
Then promenade the outside ring
Three-quarters around
Two and four pass thru
Half square thru the outside two
Bend the line and right and left thru
Two by two
And a right and left back
Turn the girl and roll away
Then box the gnat across the way
Come right back a right and left allemande

One and three a half sashay
Go up to the middle and back that way
Box the gnat across from you
Come right back a right and left thru
Turn the girl and pass thru
Separate go round two
Join that pair and line up four
Forward eight and back once more
Box the gnat across from you
Come right back a right and left allemande

TRYANDO

By Hap Duncan, Portland, Oregon

Head two promenade half way round the
ring you do
Into the middle half square thru
Star thru the outside two
Right and left thru, turn your girl
Pass thru on to the next
Right and left thru and circle four
Once around and a little more
Side gents break to lines of four
Forward eight and back with you
Pass thru, bend the line
Right and left thru across from you
Turn your girl, star thru
Left allemande

CHAIN BENDER

By Roy Haslund, Winnipeg, Manitoba

One and three go right and left thru
Turn the girl and lead to the right
Circle four you're doing fine
Head gents break to a four in line
Forward eight and back with you
Forward again right and left thru
Turn the girl and chain them too
Turn the girl and pass thru
Bend the line go right and left thru
Turn the girl and chain them too
Turn the girl and pass thru
Bend the line, star thru
Circle four with the outside two
Halfway round, dive thru
Pass thru, split those two
Around one to a line of four
Forward eight and back with you
Forward again and pass thru
U turn back, allemande left

SINGING CALL

WALKIN' MY SUGAR

By Bob Page and Julius King, Jr.

Record: Sets in Order 139, Flip instrumental with
Bob Page

OPENER, MIDDLE BREAK and CLOSER

Allemande your corner, weave around the town
Meet your lovin' baby 'bout half way round
Do ci your partner, the men star left
Go once around and then you box the gnat
Girls promenade in the usual way
So swing your honey, yes swing and sway
Walk with this sugar right down the street
While all the birdies sing tweet, tweet, tweet
FIGURE

Allemande your corner, partned right hand swing
Gents star left in the middle of the ring
Do ci your partner, your corner swing
You swing this lady, promenade the ring
Heads wheel around, do a right and left thru
Then star thru and swing with that cutie too
Walk with this sugar right down the street
While all the birdies sing tweet, tweet, tweet

SEQUENCE: Opener, Figure twice, Middle Break,
Figure twice and Closer

JOE'S SURPRISE ALLEMANDE

By Joe Prystupa, Feeding Hills, Massachusetts

Head couples do a right and left thru
Turn your Sue now chain her too
Turn them boys, you're all thru
Side couples lead right and circle four
Sides break make lines of four
Forward eight and back you reel
Pass thru then wheel and deal
Double pass thru
Centers in and cast off three-quarters
Pass thru, wheel and deal
Girls U turn back, allemande left
Here we go right and left grand

AROUND AND ABOUT

By Joe Barcelow, Ionia, Michigan

Heads to the right and circle four
Head gents break to a line of four
Go up to the middle and back away
Then roll away in a half sashay
Star thru, California twirl
It's a do sa do and around your girl
Half square thru, you're facing out
So wheel and deal and hear me shout
Centers pass thru, star thru I say
Then roll away in a half sashay
New lines go forward back you whirl
Star thru, California twirl
Do sa do, go round and about
Half square thru, you're facing out
So wheel and deal, centers pass thru
Star thru with the outside two
Right and left thru and don't you fail
To turn the girls and then cross trail
Allemande left

WALKTHRU

HEADING FOR DIXIE

By Bob Kent, Warwick, Rhode Island

Two and four go right and left thru
While one and three lead right you do
Circle four you're doing fine
Head gents break and make those lines
Forward eight and back for real
Pass on thru and wheel and deal
Just the ladies Dixie chain
First lady left, second go right
Around just two with all your might
Stand side by side
Now you men Dixie chain, don't you hide
First gent left, second gent right
Around the gals in the middle of the night
Down the middle there you stand
Gals go forward back to the land
Forward again do a left square thru
Count four hands like you always do
There's old corner, left allemande

SPECIAL WORKSHOP EDITORS

Joe Fadler	Round Dance Editor
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor

CLOVER LEAF FIGURE #1

By Fred Christopher, St. Petersburg, Florida

One and three swing you do
Two and four go right and left thru
Four ladies chain, grand chain four
Turn on around and dance some more
Heads star thru and pass thru
Right and left thru the outside two
Turn on around and dive thru, double pass thru
Make a clover leaf is what you do
Meet a new Sue, double pass thru across the floor
Make a clover leaf like you did before
Centers arch, substitute, pass thru
Do an allemande left is all you do

FLOOR STOPPER

SWITCHING GENTS

By Buford Evans, Prairie Village, Kansas

Side ladies chain across the floor
Heads to the right and circle four
Head gents break to a line of four
Go forward eight and back real brave
Pass thru, gents only switchback to an
arky ocean wave
Rock it then by the left like a left allemande
Gents to the right, go right and left grand

EXEN-TRICK

By Bill Mayhew, Klamath Falls, Oregon

Four ladies chain across from you
Head two couples square thru
Right and left thru with the outside two
Dive thru, pass thru
Box the gnat with the outside two
Do sa do to an ocean wave
Rock it forward and back with you
Swing thru two by two
Rock it forward and back with you
Swing thru two by two
Girls change places, men turn around
*Wheel and deal when you come down
Box the gnat across the land
Change hands left allemande
*Girls to the right a half sashay
Wheel and deal when you're that way
Right and left thru across the land
Left allemande

SMOOTHIE SWING THRU

By Darrell Brown, Yucaipa, California

All promenade, don't slow down
Girls roll out skip one man, promenade with
the opposite man
One and three wheel around, right and left
thru with the couple you've found
Turn 'em around then swing thru, when you're
thru box the gnat
Then a right and left thru the other way back
Turn 'em on around and pass thru
Move on to the next, do a right and left thru
Turn your gal and swing thru
When you're thru, box the gnat, hold on tight
Then come back do a right and left thru
In the same old track, turn your girl
Cross trail, look for the corner, left allemande

GRASSY

By Bud Grass, Ukiah, California

All four ladies chain across and when you're thru
Two and four do a right and left thru
First and third star thru, double pass thru
Centers in and cast off three-quarters
Ends star thru, left allemande . . .

BREAK

By Chappie Chapman, Encino, California

First and third right and left thru, side ladies chain
Promenade don't slow down
First and third wheel around
Do sa do with the couple you found
Make an ocean wave when you come down
Hands up, balance forward and back
Swing thru two by two, balance forward and back
Half square thru, go right and left
Right to your partner, right and left grand

E-Z BREAK

By Don Lewis, Charlotte, North Carolina

Heads go forward come on back
Square thru inside the track
Count to four and when you're thru
Start an eight chain thru
(fill in patter)
Count to eight and then no more
Do an eight chain four
Count to four that's what you do
Then star thru and square thru
Three-quarters around to a left allemande

SINGING CALL

JUST ANOTHER POLKA

By Darrell Slocum, Sun Valley, California

Record: Bogan 1157, Flip instrumental with Darrel Slocum

OPENER, BREAK AND CLOSER

Allemande left your corner, do sa do your partner
Go back swing your corner twice around
Join hands and circle go hand in hand
Girls whirl away now weave the ring
It's in and out go round the land, Hey!
When you meet your partner turn a right
hand round your partner
Allemande left come back and promenade
This is just another polka but holy smolka
Oh what a girl in my arms

FIGURE

Heads (sides) square thru four hands around
the world
Swing that corner girl yea you swing and whirl
And then you allemande left new corner come
back box the gnat
Four little ladies promenade it's once around
the inside track
And now you swing that same little lady boys
Swing her twice around
Promenade this lady take her home and
settle down
She's got you dancing like you never thought
you could
Arthur Murray never had it so good

TURNING BOX

WHAT'LL I DO

By Ann and Andy Handy, Cleveland, Ohio

Record: Windsor 4690

Position: Open-Facing, facing LOD

Footwork: Opposite, directions for M unless otherwise noted.

Meas.

INTRO

1-4 Wait; Wait; Apart, Point, —; Together, Touch, —;

Wait 2 meas in Open-Facing pos M's back to COH, M's R and W's L hands joined; step bwd twd COH on L ft, point R ft twd partner, hold 1 ct; step fwd twd partner on R ft, touch L to R, hold 1 ct.

DANCE

1-4 Fwd Waltz; Spin Maneuver (to Banjo); Bwd Waltz; Bwd Waltz;

Start L ft and waltz 1 meas fwd in LOD swinging joined hands fwd; M leads W into 1 full L face solo spin by swinging joined hands bwd then releasing as he starts R ft and maneuvers 1/2 RF to end in BANJO pos M facing RLOD and W LOD; starting bwd on M's L ft do 2 waltzes backing up in LOD as W starts R ft and waltzes fwd.

5-8 Back, Face, Close (to Butterfly Banjo); Banjo Around, 2, 3; W Solo Roll (to Open); Fwd (to Face), Touch, —;

Step bwd in LOD on L ft, step bwd on R ft turning to face partner, close L ft to R taking BUTTERFLY BANJO pos M facing COH; Banjo walk around in 3 steps R, L, R 1/2 R face turn; releasing Banjo pos M does 1 fwd waltz L, R, L as W does a solo R face roll down LOD in 3 steps, R, L, R to end in OPEN pos facing LOD; step fwd in LOD on R ft turning to face partner, touch L ft to R, hold 1 ct.

9-16 Repeat Action of Meas 1-8 ending in BUTTERFLY pos, M's back to COH.

17-20 L Waltz Bal; R Waltz Bal; Twirl Fwd (to Closed); Fwd Waltz;

Start L ft swd in LOD, step on R XIB of L, step in place on L ft; repeat swd in RLOD on R ft; M does 1 fwd waltz L, R, L (short steps) as he twirls W R face (under his L and her R hands) down LOD in front of him to CLOSED pos; do 1 fwd waltz down LOD in Closed pos.

21-24 L Turn Waltz; L Turn Waltz; Twirl, 2, 3 (to Semi-Closed); Thru, Side, Close (to Closed);

Start L ft, do 2 L face turning waltzes; M does 1 fwd waltz as W twirls R face down LOD to SEMI-CLOSED pos; step thru in LOD on R ft, turn to face partner step to side on L ft, close R ft to L taking CLOSED pos M's back to COH.

25-28 Box Turn Waltz; Box Turn Waltz; Bal Back, —, —; Pivot, 2, 3 (to Sidecar);

Step fwd twd wall on L ft, do 2 box waltzes turning 1/2 L face ending M's back to wall; balance back on L ft, hold 2 cts; start R ft and do a 3/4 R face couple pivot

in three steps to end in SIDECAR pos M facing RLOD.

29-32 Twinkle Fwd (to Banjo); Twinkle Fwd (to Closed); R Turn Waltz; Twirl, 2, 3 (to Open-Facing);

Starting fwd on L ft do 1 twinkle twd RLOD turning to face LOD in BANJO pos (W steps bwd in RLOD on R ft); do 1 twinkle fwd in LOD stepping fwd on R ft (W back on L) turning 1/2 R adjusting to CLOSED pos M facing RLOD; start bwd on L ft do 1 R face turning waltz; M does 1 fwd waltz in LOD as W twirls R face under lead hands to end in OPEN-FACING pos.

PERFORM ENTIRE ROUTINE FOR A TOTAL OF THREE TIMES AND ACKNOWLEDGE.

TWO FOR ONE

HAPPY-GO-LUCKY WALTZ

By Scotty and Doris Garrett, Hayward, California

Record: Sets in Order 3142

Position: Open Facing

Footwork: Opposite, directions for M except as noted, Take SMALL STEPS throughout)

Intro: Wait 2 meas then do standard acknowledgment

Meas.

PART A

1-4 Step, Swing, Lift; Face, Touch, —; (Vine) Side, Behind, Side; Thru, Touch, —;

Step L to side in LOD turning to face LOD in OPEN pos, swing R fwd twd LOD, hold 1 ct as you "lift" on ball of L; step fwd R turning to face partner in OPEN-FACING pos, touch L beside R, hold 1 ct; grapevine along LOD (side L, XIB, side L); step twd LOD on R (both XIF) to assume OPEN pos, touch L beside R, hold 1 ct.

5-8 Solo Turn, 2, 3; Waltz Bwd (W turn to Closed); Waltz, 2, 3; Waltz, 2, 3;

Solo waltz along LOD (M LF, W RF) L, R, close L turning 1/2 around to face RLOD; M waltzes bwd along LOD (R, L, close R) as W continues her solo turn (L, R, close L) to end in CLOSED pos M's back to LOD; starting with M's L do 2 RF turning waltzes along LOD ending in LOOSE-CLOSED pos with M's back to COH.

9-12 Waltz Bal L, 2, 3; Rev Twirl (M Manuv), 2, 3; Waltz R, 2, 3; Waltz (to Open), 2, 3;

In Loose-Closed pos step side on L, step R behind L, step in place on L (waltz balance); as W twirls LF under M's L arm M maneuvers in 3 small steps (R, L, R) to end in CLOSED pos M's back to LOD; do 2 RF turning waltzes LOD ending in OPEN pos both facing LOD.

13-16 Fwd Waltz (Away), 2, 3; Waltz (Together), 2, 3; Twirl, 2, 3 (to Semi-Closed); Step, Touch, —;

In Open pos 2 fwd waltzes along LOD moving away and together; M does another fwd waltz as W twirls RF under M's L and her R arms in 3 steps to assume SEMI-CLOSED pos facing LOD; step fwd on R, touch L, hold 1 ct.

PART B

17-20 Step, Swing, —; Step, Swing, —; Waltz Fwd, 2, 3; Fwd (Dip), Fwd, Face;

In Semi-Closed pos step fwd L, swing R fwd, hold 1 ct; step fwd R, swing L fwd, hold 1 ct; do one fwd waltz LOD (L, R, close L); waltz fwd dipping slightly on R, fwd L, turning to face partner assume LOOSE-CLOSED pos facing wall and close R to L.

21-24 Waltz Bal L, 2, 3; Waltz Bal R (to Butterfly), 2, 3; Solo Turn, 2, 3; Around to Face; Step to side L, in back R, in place L (waltz bal); starting R do another waltz balance adjusting to BUTTERFLY pos; do a solo waltz turn LOD (M LF, W RF) stepping L, R, close L; R, L, close R to end in Butterfly pos M's back to COH.

25-28 Bal L, 2, 3; Bal R, 2, 3; Solo Turn, 2, 3; On Around, 2, 3;

Repeat action of meas 21-24 ending in OPEN-FACING pos to repeat dance.

DANCE GOES THRU 2½ TIMES ENDING WITH BOW AND CURTSY FOLLOWING TWIRL MEAS 16.

HAPPY-GO-LUCKY MIXER

(Based on the traditional "Spanish Circle")

Record: Same as indicated above (You may want to slightly increase speed)

Footwork: Opposite, directions for M except as noted

Formation: Large circle around the room in groups of two couples facing each other, one couple facing LOD, the other facing RLOD. Each couple progresses in the direction they are facing at the start of the dance. Stare in OPEN pos, inside hands joined.

Meas.

1-16 Step, Touch, —; Back, Touch, —; Step, Touch, —; Star Thru; Step, Touch, —; Back, Touch, —; Step, Touch, —; Star Thru; Step, Touch, —; Back, Touch, —; Step, Touch, —; Star Thru; Step, Touch, —; Back, Touch, —; Step, Touch, —; Star Thru;

This is a four part movement with each section moving the couple ¼ turn. At the completion of the four parts each couple will be back to their starting position. Step fwd L (W R), touch R to L at the same time swing joined hands fwd shoulder high, hold 1 ct; step bwd on R (bringing hands down), touch L to R, hold 1 ct; again step fwd L (swinging hands fwd), touch R, hold 1 ct; releasing partners hand and taking the extended hand of the person opposite do a star thru (R, L, R) with W passing under M's R arm (this gives each person a temporary new partner and facing a new direction, ¼ turn); repeat all of this action three more times ending at original starting place. Note: Each Star Thru takes 3 steps.

17-24 Star Right, 2, 3; Two, 2, 3; Three, 2, 3; Four, 2, 3 (turn); Star Left, 2, 3; Two, 2, 3; Three, 2, 3; Four, 2, 3 (to Closed);

Forming a right hand star travel once around in four waltz measures turning on last ct to form a left hand star; star left around (four meas); on last count take CLOSED pos with women back-to-back (M are either facing LOD or RLOD).

25-28 Dip Back, —, —; Waltz R, 2, 3; Around, 2, 3; To Open, 2, 3;

In Closed pos dip back on L and hold 2 cts; traveling fwd (moving past and to the R of the opposite couple) do 2 RF turning waltzes (R, L, R; L, R, L); do one more waltz breaking to OPEN pos and progressing to the next couple. You are now ready to repeat the entire routine with a new couple.

DANCE GOES THRU 2½ TIMES ENDING WITH BOW TO PARTNER AT END OF MEAS 16.

GOOD ICE BREAKER

BABY, LOOK AT YOU NOW

By Harold and Myrtle Eicher, Sarasota, Florida

Record: Blue Star 1679

Position: Open, facing LOD

Footwork: Opposite, directions for M except as noted

Intro: In Open pos facing LOD wait one meas; Bal Apart, Tch, Together, Tch;

Meas.

1-4 Vine Away, 2, 3, Q/Q; Together (W turns), 2, 3, Q/Q; Circle, 2, 3, Brush; Around, 2, 3, Brush;

Facing LOD in OPEN pos drop hands and vine twd COH (W twd wall) L, R, L, quick R/quick L in place; vine together R, L, R, quick L/quick R in place (as W rolls ½ LF L, R, L, QR/QL to face RLOD) to touch R hands; both turning L (CCW) circle away L, R, L, brush R; together R, L, R, brush L to end in Right Hand Star.

5-8 Star R, 2, 3, 4; 5, 6, Fwd 7, 8; Star L, 2, 3, 4; 5, 6, Fwd 7, 8 (to Closed facing LOD);

In RH star walk L, R, L, R; L, R, breaking star walk fwd L, R (W RLOD) to new partner; In LH star walk L, R, L, R; L, R, breaking star walk fwd L, R (W RLOD) to new partner.

9-12 Vine In, 2, 3, Q/Q; Vine Out, 2, 3, Q/Q; Banjo Around, 2, 3, Brush; Around, 2, 3, Brush;

Facing LOD in CLOSED pos vine in twd COH L, R, L, quick R/quick L; vine out R, L, R, Q/Q to end facing LOD in BANJO pos; Banjo around CW with two-step, brush; two-step, brush.

13-16 Star R, 2, 3, 4; 5, 6, Fwd, 7, 8; Star L, 2, 3, 4; 5, 6, Fwd 7, 8;

Starting in a RH Star, repeat meas 5-8 except end in BANJO pos facing LOD.

17-20 Fwd, 2, Face, Tch; Step, Close, Step, Tch; Vine, 2, 3, Thru; Twirl, 2, 3, 4;

In Banjo pos walk fwd L, R, turning to face partner on L, tch R and assume BUTTERFLY pos with arms widely extended at shoulder height; in a swaying manner

step to side twd RLOD on R, close L, again to side on R, touch L; in LOD an open vine L to side, XRIB, L to side, step thru on R; walk fwd in LOD in four steps as W twirls RF under M's L arm two times to end in OPEN pos facing LOD.

DANCE THRU FOUR TIMES (Note: One chorus provides 5 partner changes—entire dance 20 changes of partners.)

Tag: Walk fwd in LOD, L, R, Face, Tch R; Rev Twirl to acknowledge.

TIRED STAR

By Monty Montooth, Fayetteville, N. C.

Heads go up to the middle and back
Pass on thru but you turn back and star thru
Sides dive thru and star thru
Pass on thru but you turn back and star thru
Heads dive thru and star thru
Pass on thru but you turn back and star thru
Allemande left with the old left hand
Partner right, right and left grand

BACKTRACK MAN TRAP

By Wendell Abbott, Stockbridge, Michigan

Head ladies chain across with you
Then allemande left that corner Sue
Come back and promenade the track
And all four couples backtrack
Now one and three will backtrack
Go forward eight and come on back
Then pass thru but U turn back
Men square thru three-quarters Jack
You better start lookin'
It's a left allemande we've got cookin'

SQUARE ROBIN

By Dan and Madeline Allen, Larkspur, California
Head two couples whirlaway, circle once
around that way
With the girl on your right frontier whirl
Do a right and left thru at the side of the world
Now whirlaway with a half sashay and circle
half
With the girl on your right, frontier whirl,
make a line
Whirlaway with a half sashay, ends turn in
Pass thru,
Allemande left . . .

THE ENDS DIVE THRU

By Bob Hayden, Lake Jackson, Texas

Two and four bow and swing
Promenade around the outside ring
Three-quarters around just like that
Fall in behind the heads and then stand pat
Head ladies chain across the ring
Turn 'em boys while I sing
First couple bow and swing
Go down the center and split the first two
Go around one and line up four
Forward four and back you march
Ends dive thru as the centers arch
Find your corner, left allemande

FACE AND BEND

By Bob Page, Hayward, California

First and third right and left thru
Head two ladies chain to the right
Two and four half sashay then star thru
Split two and line up four
Pass thru, the ends turn in
Pass thru, split two and line up four
Pass thru then wheel and deal
Double pass thru, face your girl
Bend the line, star thru
Center four pass thru, allemande left

HEE-HEE-DIXIE

By Del Coolman, Flint, Michigan
 (From a standard allemande thar figure with corner)

Shoot that star once and a half
And the girls back up like an allemande thar
Back 'em up girls not too far
Shoot that star once and a half
Men to the middle with a Dixie chain
Men turn around, here comes corner
Left allemande

GOOD

"O" MOVEMENTS

By Allan Brozek, Seymour, Connecticut

From: Heads to the right, circle to a line

1

Star thru, dive thru
Star thru, cross trail around one

2

Pass thru to the next and star thru
Right and left thru, dive thru
Star thru, pass thru around one
Into the middle and pass thru
Star thru

3

Right and left thru
Star thru, right and left thru
Dive thru, square thru three hands
Split the ring around one to a line
Forward and back, box the gnat
Right and left thru

4

Right and left thru, two ladies chain
Square thru three hands, go to the next
Right and left thru, two ladies chain
Square thru three hands, go on to the next
Pass thru, go on to the next
Star thru, dive thru, pass thru, star thru

CONTRA CORNER

BETTY'S FAVORITE

(Traditional)

1, 3, 5, etc. active and crossed over
Actives do sa do with the one below
Then swing with the one below
Actives swing in the middle of the set
With the one below you allemande left
Active couples go down the middle
Turn, come back, stay with the fiddle
Cast off, the ladies chain
Chain them right back home again

FRONT WHEELER

By Ralph Kinnane, Birmingham, Alabama

One and three cross trail thru
Behind the sides star thru
Center couples pass thru, star thru, frontier whirl
Wheel and deal and when you're thru
Center couples right and left thru
Pass thru, star thru, frontier whirl
Wheel and deal and when you're thru
Center couples pass thru, allemande left . . .

FOLDING DOORS

By John Ward, Alton, Kansas

The heads to the right and circle four
The head gents break and line up four
Then pass on thru across the town
And cast off three-quarters round
Go forward and back, pass thru
The centers fold, star thru
Then pass on thru across the town
And cast off three-quarters round
Go forward and back, pass thru
The centers fold, star thru
Do a right and left thru and turn 'em man
Cross trail thru to a left allemande

SINGING CALL

SO LONG, MARY

By Melton Luttrell, Fort Worth, Texas

Record: Square L 111, Flip instrumental with
Melton Luttrell

FIGURE

Head (side) two couples promenade
Half way round the ring
Come into the middle and square thru
Four hands around I sing
Out to the sides go right and left thru
Turn your lady fair
Dive thru and pass thru
And split the outside pair
Round just one and U turn back
Left allemande, skip one
Skip one girl and swing the next
Promenade that ring
Take that lady go round that ring
Go back home and then you swing
Your Mary, 'til you get back home
BREAK
Four little ladies chain across
Turn them left you know
Ladies star three-quarters back
And do a do paso
New partner left, new corner right
Partner left hand round
Corner right make a wrong way thar
Back up but not too far
So long Mary
Don't be blue
Slip the clutch go twice around
That ring you do
Grand right and left when you meet your maid
Hand over hand to a promenade
With Mary, 'til you get back home

ENDING

Four little ladies promenade
Go once inside that ring
Come on home with a right elbow
A full turn round you swing
Allemande left your corner
Swing your lady fair
Side two couples face your partner
Then the old grand square
So long Mary
Don't be blue
I'll think of you each day that I'm
Away from you
Think of me while I'm gone
Be true to me don't carry on
Oh Mary, 'til I get back home

TAG

Do an allemande left with the corner of the ring
Come on home and swing
Swing your Mary, 'til I get back home

SEQUENCE: Figure twice, Break, Figure twice,
Break, Ending, Tag.

VERY GOOD

AND A QUARTER MORE

By Randy Stevens, Provo, Utah

Heads to the middle and back with you
Forward again a right and left thru
A full turn and a quarter more
Men hook left on the side of the floor
Roll that line once around
A full turn and a quarter more
Bend the line, do a right and left thru
Turn this girl and dive thru
Circle four in the middle of the floor
A full turn and a quarter more
Go right and left thru across from you
A full turn and a quarter more
Men hook left on the side of the floor
And turn that line like you did before
Full turn and a quarter more
Bend the line do a right and left thru
Dive to the middle two ladies chain
Turn the girls and square thru
Go all the way around and a quarter more
Left allemande

GIMMICK 6-4-2

By Singin' Sam Mitchell, Lansing, Mich.

Two and four the ladies chain
Number one couple California twirl
Number two gent, opposite girl,
Star thru, California twirl
Number four gent, opposite girl, star thru
Lead couple substitute, back over six
New lead couple substitute, back over four
New lead couple substitute, back over two
New lead couple California twirl
Right and left thru, Dive thru
Double pass thru, first couple left, next right
Circle four with the first you sight
Head gents break to a line of four
Forward eight and back with you
Forward again, cross trail thru
There's old corner, left allemande

FLOYD'S FOLD

By Floyd Bohart, Louisville, Kentucky
Four ladies chain, Head ladies chain right
Heads go right, circle to a line
Pass thru, men fold, star thru
Men hook, turn that line (once around)
Bend the line, two ladies chain
Cross trail thru, left allemande

RUGGED INDIVIDUALIST

By Tom Tobin, Los Angeles, California
Heads to the middle and back with you
Two and four go right and left thru
Number three do a half sashay
Number one, promenade just halfway
Stand behind old number three
Sides to the middle and back you glide
Heads to the middle, face the side
Go right and left thru, turn the girl
You star thru, then square thru
Go all the way around, count to four
Those in the middle, count three more
Those facin' out California Twirl
Everybody, left allemande . . .

MEN'S CHOICE

By Dave Taylor, Grosse Pointe Farms, Michigan
Head couples right and left thru
Head ladies chain across then whirlaway half
sashay
Sides go right and circle up four
Side women break, make a line of four
Forward up and back you reel
Pass thru then wheel and deal
All U turn back, centers in and cast off
three-quarters
Men cross trail thru . . . left allemande

SINGING CALL

BABY HAS GONE BYE BYE

By Johnny Davis, Erlanger, Kentucky
Record: Green 12056, Flip instrumental with
Johnny Davis
INTRO, BREAK and ENDING
Allemande left the corner, pass on by your own
Right hand round the right hand lady
Turn a left hand round your own
The men star right, turn the opposite left you know
Star back home partner left do paso
Turn partner by the left, turn corner by the right
Partner left roll promenade the ring
You're gonna cry, you're gonna sigh
When your baby has gone bye bye
FIGURE
Head (side) couples pass thru, round one you go
In the middle do sa do round that girl
Same girl you box the gnat and pull her by
Split the outside make a line
Go forward up and come on back, pass thru
Wheel and deal two by two, double pass thru
Girls turn back and swing, then you
promenade the ring
You're gonna cry, you're gonna sigh
When your baby has gone bye bye

NOVEL "T"

By Milton Lease, Palm Springs, California
Heads to the center half square thru
Right and left thru the outside two
Full turn around and a quarter more
Make one long line across the floor
Every other couple faces in or out
You work as couples so better watch out
Take one step forward, bend toward the middle
Make two lines to the tune of the fiddle
Go forward and back on toe and heel
All pass thru, wheel and deal
Centers pass thru, hold out your hand
Should be corner, left allemande

EXPERIMENTAL DRILLS

We've had fun with Peel the Deal which was
originated by Vic Andrews of St. Claire Shores,
Michigan. After you've read the description of
the movement on page 80 try Vic's figures which
we've printed below.

Two and four right and left thru
One and three half sashay
Heads pass thru both turn right
Gent around two, lady around one
Line up four and have a little fun
Forward eight and back you reel
Pass thru and wheel and deal
Peel the deal, do a Dixie chain
Lady go left, gent go right
Allemande left with all your might

Head ladies chain to the right
Turn 'em boys and hold 'em tight
Head two right and left thru
Then whirl away that gal with you
Lead to the right and circle four
Ladies break and line up four
Bend the line and pass thru
Wheel and deal two by two
Peel the deal, go by two
Look out man, left allemande

Head two right and left thru
Same ladies chain to the right
Head couples square thru
Count four hands when you're thru
Split two and line up four
Forward eight and back you reel
Pass thru wheel and deal
Peel the deal, do a Dixie grand
Right, left, right, pull by
Allemande left with the old left hand

Head ladies chain to the right
Turn 'em boys and hold 'em tight
Heads lead right and circle up four
Head men break and line up four
Bend the line and pass thru
Wheel and deal two by two
Face your partner back you reel
Pass thru wheel and deal
Substitute and peel the deal
Dixie chain in the middle of the night
Lady go left, gent go right
Left allemande

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For information: EARL JOHNSTON, P.O. Box 223, Vernon, Connecticut

(Letters, continued from page 7)

classes may obtain a free listing by sending in complete information. An announcement in your magazine would be highly appreciated.

Paul Schwartz
P.O. Box 342, Cooper Sta.
New York 3, N.Y.

Dear Editor:

Congratulations on your 15th Anniversary of Sets in Order magazine. We enjoy your publication very much. I am looking forward to the booklet, "Gathering and Planting Square

Dance Publicity." If each club would make its activities known to their local newspapers I think a most tremendous amount of interest would be created.

Hazel Spall
Anderson, Ind.

The booklet you mention is now in the works and should be out early next year.—Editor

Dear Editor:

Re Letters to Editor in your August issue, one from Casper, Wyo. saying they did not like new figures such as cast-off and folds. I don't



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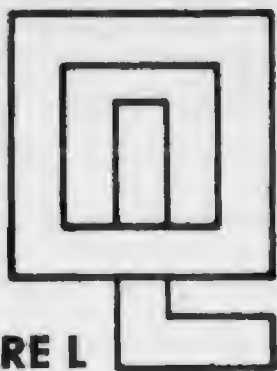
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go for twists either but the others are the same old story, how they are taught and are they taught with styling, or just the motions walked thru. A cast-off is so much nicer than Bend the Line. I have never seen men looking graceful backing up . . . Let's not knock some of these newer movements until they have had a little more styling done with them . . .

Ted Knight
Calgary, Alberta, Can.

Rose Viola on Thursday, July 11. I know that many of the California callers who have been to New Orleans know Johnny and Rose and will be shocked to learn of her death. Ralph and I and Johnny and Rose all started dancing about the same time and we will miss them . . . as will the other New Orleans Square dancers . . .

Kay Phillippi
Metairie, La.

Dear Editor:

The bad news first . . . it is the passing of

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big "Thank You" to all the models who took part in the 12th National Convention Fashion Show? We would certainly appreciate your kindness in so doing. We had such wonderful cooperation from everyone and we just want the people all to know.

Norman and Loraine Viken
Minneapolis, Minn.

Dear Editor:

I had a thought while on vacation and am sending it along with my subscription renewal.

Would it be possible for the square dance

world to adopt a silhouette? Perhaps it could be the dancers from the Windsor label or the two linked squares. Each club could then put a small marker on the outskirts of town and this would let people know they had a club. Several 'phone numbers in back of the marker could let them know whom to contact to find out if there was any dancing brewing for the evening . . .

Possibly we could hang signs on an existing post; couldn't we get permission from the Rotary or Exchange people? . . . I would surely



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William Heinrich
Allegany, N.Y.

Dear Editor:

I have been appointed in the new dual position with the British Assn. of American Square Dance Clubs as Public Relations Officer and Functions Chairman. Perhaps you could let it be known that anyone making a trip to England would be advised to get in touch with me prior to their arrival so that, should they wish



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Mike Burnham

25 Orchard Gardens

Waltham Abbey, Essex, England

Dear Editor:

Our sincere thanks for the publicity given our "Square Notes" magazine in your June issue. Several out-of-staters have asked for a copy. Your publication is still the bible of most

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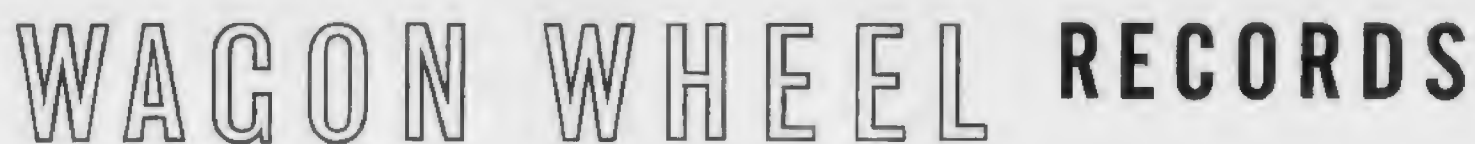
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of the square dancers in this area and you always seem to have interesting articles in every issue. You and your staff are doing a wonderful job.

Don Dupuy
Peoria, Ill.

Dear Editor:

We enjoy your magazine so much and really depend upon it. Can hardly wait from month to month to receive our copies.

Lt. Col. Wm. E. Sillin
Tehran, Iran

Dear Editor:

Yours is a magazine to be proud of.

Glenn Easton Esperance, N.Y.

Dear Editor:

On behalf of the Circle-N-Star Square Dance Club of London I would like to take this opportunity to thank you for the publicity on our summer dance in your June-July issues of *Sets in Order*.

We are a newly-organized club; it was our first attempt at a "big" dance and I am happy to say it was a huge success. Dancers attended

for Your '64 Square Dance VACATION!



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Millie Christie
London, Ont., Canada

Dear Editor:

I wonder if I might ask a favor of you . . . While I was in the Air Force I called for a club at Tachikawa, Japan for almost three years. My wife and I . . . taught many fine people to dance. We have lost touch . . . and would like to find as many of them as possible. If you would print my address in the letters to the editor, I would appreciate it so much. I called for the Levi's and Lace Club . . . I am still calling and teaching and enjoying it more every day.

Cecil E. Curtis
P. O. Box 47
Burkburnett, Texas

Dear Editor:

. . . I am always looking forward to the next issue of Sets in Order. Each back issue is studied over and over as I am an enthusiastic

square dancer. Thanking you for a bigger and better magazine.

H. S. Mitchell, New Iberia, La.

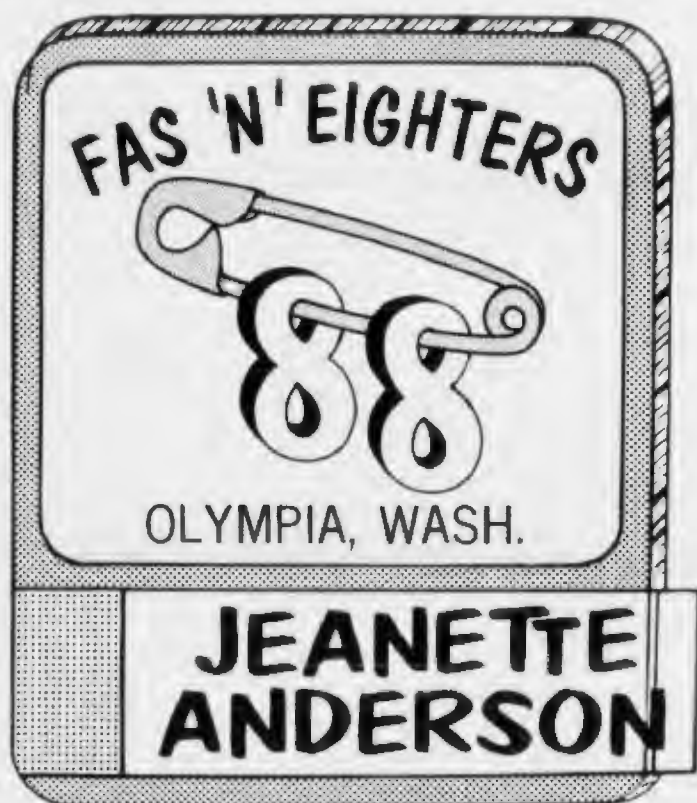
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A crisp new one dollar bill goes to Mrs. Johnson for her Square Gem.

WINNERS ON PREMIUM PLAN

Sets in Order Premium Plan workers, those super-salesmen for the magazine, are chalking up winners right and left. The latest and what they won tally like this: Anne Duming, Jackson, Miss.—30-cup Percolator; Mrs. Lyle Lawrence, Sask., Canada — Cake Humidor; Ira Samuels, Carmichael, Calif. — Binders; Mary Ann Weaverling, Santa Ana, Calif.—Electric Skillet and Ice Butler; Kon Yacht Kickers,



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FOR SQUARE DANCERS, ESPECIALLY

From "A Prayer for all of Us Past Thirty-Nine,"

Author Unknown,

Westwood Women's Club Bulletin

"I dare not ask for improved memory but for a growing humility and a lessening cocksure-

ness when my memory seems to clash with the memories of others. Teach me the glorious lesson that occasionally I may be mistaken."

ARIZONA DIRECTORY

Just off the press is a brand new directory listing all Arizona square and round dance clubs which belong to the state organization, ASDA, Inc. For visitors to Arizona this would be a handy item indeed. It can be obtained by sending 5c in stamps for each copy of the directory to: ASDA, Inc., P.O. Box 7111, Phoenix, Ariz. 85011.

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Ivan Midlam—Eugene, Ore.

IVAN MIDLAM discovered the wonderful field of square dancing on the University of Oregon campus in 1952. He started into a class on the recommendation of his roommate and traveled weekends to Portland to catch up. The class started Ivan on his calling career and also provided him with his lovely wife, Rita.

After starting to practice with a 45 RPM record player and one record in his dormitory room, Ivan was interrupted by Uncle Sam's Air Force. Stationed in Spokane and completely undeterred by small quarters, Ivan continued practicing in the bathroom, the most sound-proof room in his apartment! Result, he conducted his first beginner class for the Sunset Prairie Dusters of Spokane.

Coming back to Eugene in 1955, Ivan began calling for the Stage Coach Stompers and the Danebo Circle 8, and took on a beginner caller class as well. A past Vice President and Trustee of the Cascade Callers' Assn., his calling is well-known to the dancers of the Emerald Empire and all of Oregon. Currently he is President of Cascade Callers and has been instrumental in establishing organized workshops, with printed material going out to each caller

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each month. This makes for more uniform and standard practices of calling in the area.

The Danebo Circle 8, with Ivan, have leased a former theatre in Eugene and are conducting classes for beginners and round dancers; workshops and one session called "Difficult Movements and Basics in Square Dancing." They are busy every night of the week.

To advertise the Far Western Square Dance Convention in Eugene in August, Ivan worked with the publicity chairman to conduct a series of TV shows. Also, Ivan and Rita were Chair-

men for the Far Western's Fashion Show.

—Bob Roshau

Among the requests to feature Ivan Midlam as Caller of the Month came one signed by a dozen callers and dancers in his area. This lad must really have it. Editor

TRAVEL TRAILER CARAVAN

There will be a Travel Trailer Caravan to Long Beach in 1964, leaving Kansas City, Mo., on July 18. So far 20 couples have responded. For information, write Claud McComas, 1845 E. 48th St., Kansas City 30, Mo.

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Style #17-5

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A few areas are still open and inquiries from rated accounts will have our prompt attention as to eligibility and confinement.

NEW

NEW



NEW

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NO. 1001

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SECOND GENERATION DANCER MARRIES

Asilomarites and other numerous friends across the nation will be interested in the romance note concerning Toby Allen, son of Dan and Madeline Allen of Larkspur, Calif., who was married on August 3 to Diane Manchester in Bethesda, Maryland. Like his active parents, Toby is both a square dancer and a square dance choreographer, having been responsible for some of the more brain-teasing "fun" square dances that we have had. No report as yet on whether the bride is a square

dancer but side bets are being taken.

A SPECIAL PLEA

The Merry Mixers of Huntsville, Alabama request the person who has the Rocket City Round-Up banner to please come to Huntsville on November 9, 1963 and bring it. Free admission to their 3rd Annual Round-Up will be given that person or couple. If it is not possible to come please give it to someone who is coming or mail it to 2114 Shades Crest Rd., S.E., Huntsville, Ala. by November 1, 1963.

Meg Simkins

Everything for the Square Dancer

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The Beutels were likely candidates because they had begun square dancing in 1948 in Saginaw and simple rounds were taught and danced right along with the squares. In 1955 they attended their first workshop at St. Mary's Lake with the Dave Palmers and Clarence Williams' and that fall their caller, Harold Slate, started a round dance class in their basement. Harold went on to teach round dancing at the Y.W.C.A., using the Beutels, and others, as assistant instructors.

Norm and Bea have attended more institutes at St. Mary's Lake, at Waldenwoods and with the Hamiltons at Botsford Inn, Elkhart Lake, Wisc. and Prudhomme's in Canada.

Came the transfer to the Michigan "Soo" and they found very little modern square dancing and almost no rounds. Before they knew it, the Beutels were pressed into service and since 1958 they have been willing slaves, teaching in both the Michigan and the Canadian "Soos."

(Continued, next page)

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Bea says, "We believe round dancing at square dances should be limited to the easier types that all can dance."

THORNTON RIDES AGAIN

Howard Thornton of Midwest City, Okla. is now engaged in setting up the Ninth Oklahoma Federation sponsored train excursion to a national square dance convention. This train will convoy dancers to the "Lucky 13th" National Square Dance Convention in Long Beach on July 23-25, 1964. An elaborate 13-day all-expense vacation-trip is being planned for dancers and their friends. In addition to 6 days of sightseeing and attendance at the Convention in California, stopovers will be

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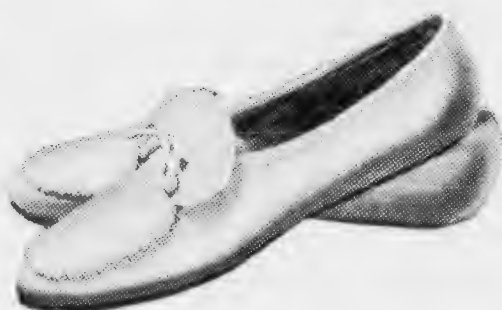
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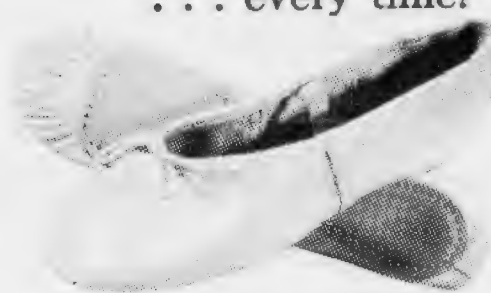
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The only limiting feature of the trip will be hotel rooms at the Lafayette in Long Beach where 125 have been assigned to the Oklahoma Train group. Registrations for the train should be sent to Howard Thornton, 2936 Bella Vista, Midwest City, Okla.

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(Record Reviews, continued from page 6)

— promenade. (Figure) Do sa do corner — partner swing — promenade single file — girls backtrack — second time box the gnat — pull by — allemande — go forward two for a thar star — shoot star, full around — corner swing — allemande — weave — do sa do — promenade.

Comment: Very well played music in a good key range. The dance patterns are good and the timing works out well. Callers will have to adjust the meter as the call is quite wordy.

Rating: ☆☆

HOW COME YOU DO ME LIKE YOU DO —

Golden Square 6015

Key: F Tempo: 128 Range: High HA

Caller: Julius King, Jr. Low LC

Music: Western 4/4 — Guitar, Organ, Drums, Vibes.

Synopsis: (Break) Circle — ladies chain — circle — do paso — ladies chain — promenade. (Figure) Sides rollaway, heads bow & promenade 1/2 — in middle star thru — U turn back — box the gnat — eight chain thru — swing — promenade.

Comment: An exceptionally fine choice of tune and style of rhythm. The music has very strong lead and it is sometimes difficult to get the full feel of the rhythm. The dance patterns are conventional and time out O.K. With some adjustment of the word meter and with a set with good tone controls this could be a sleeper.

Rating: ☆+

SMOKEY SQUARE — MacGregor 995

Key: C sharp Tempo: 124 Range: High HD

Caller: Fenton Jones Low LA

Music: Western 2/4 — Accordion, Bass, Guitar

Synopsis: (Break) Heads right & left thru — whirlaway — star thru — circle half — dive thru — square thru 3/4 — allemande — right & left grand — turn back three — left arm turn, full around — swing corner. (Figure) Heads lead right circle to line — up & back — pass thru — wheel & deal — inside ladies chain — turn full around — allemande — right & left grand — do sa do — corner promenade — swing.

Comment: Tune is a new figure to the tune

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"Smoke On the Water." Music is thin but quite usable if you know the melody. Dance patterns are conventional and have good meter.
Rating: ☆+

BIG WHEEL — Jewel 114

Key: C Tempo: 122 Range: High HC
Caller: Jewel O'Brien Low LB

Music: Western 2/4 — Guitar, Drums, Piano, Rhythm-Guitar

Synopsis: (Break) Circle — allemande — do sa do — swing — men star left — partner promenade — heads wheel around — do sa do — right & left thru — cross trail — allemande — grand right & left — swing. (Figure) Heads promenade 1/2 — lead right, right & left thru — circle four to a line — up & back — bend line — star thru — eight chain thru — square thru 3/4 — allemande — do sa do — promenade the corner — swing.

Comment: Music is adequate and the dance patterns are timed O.K. and have good meter. The tune is "country style" but lacks excitement.
Rating: ☆+

HEY MA — Blue Star 1683

Key: B flat Tempo: 126 Range: High HC
Caller: Al Brownlee Low LB

Music: Western 2/4—Violin, Accordion, Piano, Drums, Bass, Guitar

Synopsis: (Break) Allemande — do sa do — circle — reverse single file — gents backtrack — box the gnat — grand right and left — do sa do — promenade — swing. (Figure) Heads promenade half — right and left thru — square thru — square thru sides — U turn back — star thru — frontier whirl — corner swing — promenade — swing.

Comment: Music is adequate but lacks the "drive" usually associated with this tune. Dance patterns are conventional. Meter of words could be improved.
Rating: ☆+

MAMMA INEZ — Blue Star 1685

Key: C Tempo: 128 Range: High HC
Caller: Sal Fanara Low LA

Music: Western 2/4 — Accordion, Piano, Drums, Bass, Guitar

Synopsis: (Break) Swing — circle — allemande — do sa do — gents star left — opposite right — gents star home — partner right — allemande — promenade — swing. (Figure) Allemande — swing — heads promenade half — square thru 1/2 — right and left thru — dive thru — square thru 3/4 — corner swing — promenade — swing.

Comment: Music is played in a fast Samba style. Dance patterns are well timed and pleasant to do but caller will have to provide the excitement.
Rating: ☆☆

WALKIN IN MY SLEEP — Lore 1046

Key: B flat Tempo: 126 Range: High HB
Caller: Billy Dittmore Low LC

Music: Western 2/4 — Piano, Violins, Accordion, Drums, Bass

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Thirty-five dealers of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find just what records were selling in their individual areas. The following lists were made up from the results of that survey as tabulated in mid-June.

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What A Day	Windsor 4821

ROUNDS

Fraulein	Blue Star 1645
Walkin' To Kansas City	Kalox 1028
Everybody's Doin' It	S.I.O. 3140
Hi Lili, Hi Lo	S.I.O. 3139
Swingin' Papa Blues	Windsor 4689

Synopsis: (Break) Circle — allemande — box the gnat — ladies promenade — swing — allemande — weave — promenade — swing. (Figure) Heads up and back — star thru — substitute — star thru — right and left thru — star thru — substitute — square thru $\frac{3}{4}$ — split sides, line up four — up and back — bend the line — allemande — pass one — promenade.

Comment: Music is adequate but is repetitive and has a hoedown flavor. Dance patterns are conventional and move well. Rating ☆☆

LIFE OF A POOR BOY — Silver Spur 118

Key: G **Tempo:** 128 **Range:** High HB
Caller: Harris Stockard **Low LD**

Music: Standard 2/4 — Piano, Guitar, Accordion, Bass

Synopsis: (Break) Bow — gents star across — opposite left — star home — partner thar star — slip clutch — allemande — grand right and left — box the gnat — swing — promenade. (Figure) Heads up and back — right and left thru — heads lead right, circle to a line — up and back — do sa do — right and left thru — star thru — square thru $\frac{3}{4}$ — corner swing — promenade.

Comment: Music is well played with good quality recording. Tune is repetitive and lyrics lack interest. Dance patterns are standard and quite danceable. Rating ☆+

MOONLIGHT BAY — Top 25064

Key: G **Tempo:** 132 **Range:** High HC
Caller: Harry Lackey **Low LD**

Music: Standard 2/4 — Piano, Violin, Banjo, Guitar

Synopsis: (Break) Circle — reverse single file —

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ladies backtrack — twice around — partner right — allemande — do sa do — promenade. (Figure) Ladies chain — chain back — allemande — weave — do sa do — corner swing — promenade.

Comment: Music is well recorded and has excellent fidelity. Both the tune and the call have too many long, sustained notes to create interest. Dance patterns are well timed but lack enthusiasm. Rating ☆+

POOR BUTTERFLY — Top 25065

Key: F **Tempo:** 130 **Range:** High HC
Caller: Buck Fish **Low LC**
Music: Standard 2/4 — Piano, Accordion, Bass, Guitar

Synopsis: (Break #1) Heads up and back — do sa do — ocean wave — swing thru — cross trail — allemande — grand right and left — promenade. (Break #2) Allemande — partner right — gents star left — partner right — allemande — ladies star — allemande — grand right and left — promenade. (Figure) Heads half sashay — up and back — star thru — right and left thru — dive thru — square thru — separate round one — line of four up and back — center four curlique—quarter out—swing corner—promenade.

Comment: Music is well played and has good fidelity. Dance patterns are quite varied and over-busy. If you like "challenge" in your singing calls this may be to your liking.

Rating ☆+

BLUE HAWAII — Longhorn 137

Key: F **Tempo:** 127 **Range:** High HC
Caller: Red Warrick **Low LA**
Music: Western 2/4 — Violin, Ukelele, Steel Guitar, Bass, Drums

Synopsis: (Break) Ladies chain — heads up and back — do sa do — ocean wave — sides divide, star thru — center four right and left thru — full turn — allemande — grand right and left — promenade — swing. (Figure) Heads cross trail — around two — line up four up and back — star thru — center four pass thru circle half — — dive thru — pass thru — swing — allemande — grand right and left — promenade.

Comment: Music has a lively Hawaiian flavor and dance patterns are interesting but close timed and busy.

Rating ☆☆

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BEATIN' MY TIME — Old Timer 8193**Key:** E flat **Tempo:** 129 **Range:** High HB**Caller:** Joe Boykin **Low LB****Music:** Western 2/4 — Guitar, Bass, Rhythm
Guitar, Clarinet**Synopsis:** (Break) Allemande — pass partner — box the gnat — change hands, turn by left — ladies chain — roll promenade — heads wheel around — pass thru — star thru — allemande — promenade. (Figure) Heads right, circle to a line — up and back — right and left thru — square thru $\frac{3}{4}$ — on to next, ladies lead Dixie chain — ladies left, gents right — corners swing — allemande — weave home — swing.**Comment:** Music has nice swing and is well recorded. Tune is unfamiliar and difficult to follow as lead is not strong. Call is conventional but meter and timing need some adjustment.

Rating ☆+

TENNESSEE GAL — Blue Star 1684**Key:** D **Tempo:** 122 **Range:** High HC**Caller:** Norm Merrbach **Low LD****Music:** Western 2/4 — Piano, Violin, Guitar,
Drums, Bass, Accordion**Synopsis:** (Intro) Allemande — right and left grand — do sa do — promenade. (Figure) Gents star left — star promenade — gents back out, reverse the star. (Bridge) Roll away — gents star right, star promenade — spread star — girls duck under, allemande — right and left grand — pass partner — promenade next. (Break) Girls backtrack — catch all eight — do paso — promenade home.**Comment:** A revival of an old dance. Dance is slow but fun to do. It takes a little room so is not good for crowded halls.

Rating ☆☆

THIS OLD HOUSE — Lore 1047**Key:** C **Tempo:** 130 **Range:** High HC**Caller:** Bob Augustin **Low LC****Music:** Western 2/4 — Guitar, Piano, Drums,
Bass, Accordion, Violin**Synopsis:** (Break) Circle — reverse single file — girls backtrack — gents step in follow your date — all star right — girls roll back one — allemande — grand right and left — promenade. (Figure) Side ladies chain right — heads square thru — do sa do — ocean wave — acey ducey — up and back — right and left thru — star thru — cross trail — corner swing — prom-**GREETING CARDS**

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enade home.

Comment: Music is adequate but caller will have to add the "drive." Dance patterns are conventional and quite danceable. Rating ☆☆

FROM A JACK TO A KING — Silver Spur 115

Key: F **Tempo:** 132 **Range:** High HG
Caller: Del Price **Low LF**

Music: Standard 2/4 — Guitar, Piano, Bass, Accordion

Synopsis: (Figure) Head ladies chain — promenade $\frac{3}{4}$ — sides right and left thru — square thru $\frac{3}{4}$ — split ring — round one to a line — up and back — do sa do — pass thru — twist the line — 8 chain thru — do sa do — circle one full turn — corner swing — allemande — do sa do — promenade. (Break) Circle — allemande — grand right and left — do sa do — girls star left — partner right — men star left — star promenade — men back out, reverse the star — ladies roll away — promenade — girls turn back — allemande — do sa do — promenade.

Comment: Music is well played but recorded much too low for most callers. Dance patterns are fast moving and close timed. Rating ☆

WALKIN' MY SUGAR — Sets in Order 139

Key: E flat **Tempo:** 128 **Range:** High HC
Caller: Bob Page **Low LC**

Music: Standard 4/4 Shuffle — Guitar, Piano, Drums, Bass, Accordion

Synopsis: Complete call printed in Workshop

Comment: An exceptionally smooth dance in a

light "shuffle beat" style. Words are easy to call. Music is well played and dance offers a good change of pace. Rating S.I.O.

TIE ME KANGAROO DOWN, SPORT —

Mac Gregor 996

Key: E flat **Tempo:** 126 **Range:** High HC
Caller: Bill Ball **Low LB**

Music: Standard 2/4 — Piano, Drums, Accordion, Guitar, Bass

Synopsis: (Break) Ladies promenade — box the gnat — do sa do — allemande — allemande right with partner — allemande — weave — do sa do — promenade — swing. (Figure) Heads promenade half — square thru — do sa do — cross trail — U turn back — swing — four ladies chain — roll promenade — swing.

Comment: Dance patterns are standard and danceable though timing is not perfect. Tune is very monotonous and this recording has no "gimmick" treatment in either the musical arrangement or the lyrics. Rating ☆

BABY'S GONE BYE BYE — Grenn 12056

Key: C **Tempo:** 130 **Range:** High HC
Caller: Johnny Davis **Low LC**

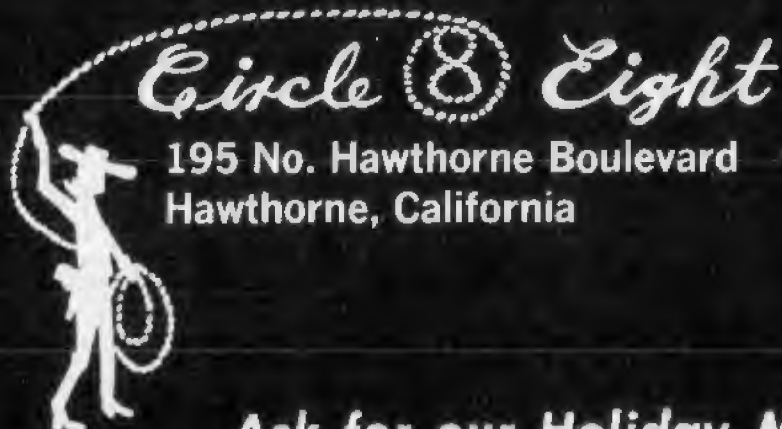
Music: Standard 2/4 — Accordion, Guitar, Piano, Bass

Synopsis: Complete call printed in Workshop

Comment: Music is well played but lead is very light with tune difficult to follow unless you know it well. Dance patterns are interesting and well written. Rating ☆☆☆

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Caller: Johnny Creel
Flip Instrumental

KEENO

2270—I'D STILL BE THERE, Caller: Harold Bausch
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CAJUN, Key F (Hoedowns)



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SO LONG, MARY — Square L 111

Key: D—E flat—E **Tempo:** 130 **Range:** High HE

Caller: Melton Luttrell **Low LC**

Music: Western 2/4 — Guitar, Piano, Violin, Bass

Synopsis: Complete call printed in Workshop

Comment: Music is well played and the fidelity of recording is good. Dance patterns are interesting and have good timing. Two key changes brings the last chords to the high side for many callers. **Rating** ☆☆☆

JUST ANOTHER POLKA — Bogan 1157

Key: G—E **Tempo:** 128 **Range:** High HD

Caller: Darrel Slocum **Low LB**

Music: Western 2/4 — Accordion, Piano, Drums, Bass, Guitar

Synopsis: Complete call printed in Workshop

Comment: Music has nice swing and has two different melodies (each in a different key). Dance patterns flow nicely and are fun to dance. **Rating** ☆☆☆

HOEDOWNS

GROUND HOG — Rockin' A 1304

Key: G **Tempo:** 128

Music: (Don Hebert) Violin, Piano, Guitar, Bass

SAUCEPECON—Flip side to above

Key: A **Tempo:** 133

Music: (Don Hebert) Violin, Piano, Guitar, Bass

Comment: Traditional style hoedowns. Tunes are very repetitive with no variation in arrangement. **Rating** ☆

RIP TIDE RAG — Kalox 1029

Key: G **Tempo:** 134

Music: (Rhythm Outlaws) Guitar, Violin, Drums, Bass, Piano

WAYWARD HOEDOWN — Flip side to above

Key: F **Tempo:** 133

Music: (Rhythm Outlaws) Banjo, Violin, Drums, Bass, Piano

Comment: Two real swinging hoedowns using traditional fiddle with modern swing rhythm. **Rating** ☆☆☆

HOME SWEET HOME — Blue Star 1682

Key: D **Tempo:** 124

Music: (Whirlwinds) Banjo, Guitar, Drums, Bass

CRIPPLE CREEK — Flip side to above

Key: D **Tempo:** 124

Music: (Whirlwinds) Banjo, Guitar, Drums, Bass

Comment: Slow hoedowns featuring a banjo played in plectrum style. **Rating** ☆+

TIEYO RAG — Rockin' A 1305

Key: G **Tempo:** 132

Music: (Don Hebert) Violin, Piano, Guitar, Bass

CAJUN — Flip side to above

Key: A **Tempo:** 130

Music: (Don Hebert) Violin, Piano, Guitar, Bass

Comment: Traditional fiddle music. Very repetitive and few chord changes. **Rating** ☆

MARILYN — Blue Star 1686

Key: A **Tempo:** 133

Music: (The Texans) Piano, Drums, Guitar, Bass

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A NEW L.P. CALLED BY JOHNNY LE CLAIR

Johnny has recorded a great many singing calls but this is his first L.P. The selection of patter calls used have been favorites wherever he has appeared and the routines will offer real challenge to experienced dancers. Recorded "live" at Johnny's home club in Riverton, Wyoming . . . It's great!



S.I.O. LP 4015 — "LET'S DANCE A SQUARE" with Johnny LeClair

EXCITING NEW ROUND DANCES

'Sentimental Touch'

Just the type of rhythm dancing that will make this two-step a favorite with experienced dancers. Evelyn & Doc Sauter, Metairie, Louisiana produced the routines to a terrific instrumental by the "Hi-Steppers."

'World By The Tail'

Keith and Joanne Thomsen, Portsmouth, Iowa put together this easy, but fast moving two-step. The music by the "Hi-Steppers" has an exciting and lively new sound. If you like "fun" two-steps you'll love this one.

S.I.O. 3144 — 'SENTIMENTAL TOUCH'/'WORLD BY THE TAIL'

LOW DOWN BOOGIE — Flip side to above
Key: G **Tempo: 132**
Music: (The Texans) Guitar, Piano, Drums, Bass
Comment: Modern chord patterns. Hoedowns that are quite interesting and lively. Rating ☆☆

ROUND DANCES

AUF WIEDERSEHN, NOT GOODBYE—Grenn 14056
Music: (Al Russ) Piano, Trumpet, Saxophones, Drums, Bass, Guitar
Choreographers: Nora and Archie Murrell
Comment: Music is well played and has a pleasant lightness. Dance routine is not difficult but has only one short section repeated.

KEEP IT SUNNY — Flip side to above
Music: (Al Russ) Trumpet, Piano, Saxophone, Drums, Guitar, Bass
Choreographers: Cathi and Bill Peterson
Comment: A light, fast moving two-step with good music. Dance is easy and uses conventional routines.

JUST A STREET — Windsor 4691
Music: (Memo Bernabei) Saxophones, Trumpets, Trombone, Tuba Bass, Piano, Drums, Guitar
Choreographers: Dean and Lorraine Ellis
Comment: Very good music and a waltz routine that is very pleasant to dance.

BACK HOME AGAIN IN INDIANA — Flip side to above
Music: (Bonnie Lee Band) Piano, Trumpet,

Saxophones, Trombone, Drums, Bass
Choreographers: Alvin and Mildred Boutillier
Comment: Lively music and a conventional two-step routine that should be fun to dance.

WONDERING — Sets in Order 3143
Music: (Hi-Steppers) Saxophones, Accordion, Trumpet, Trombone, Piano, Harmonica, Drums, Bass
Choreographers: Louis and Lela Leon
Comment: Good waltz music in a rather unusual meter. Routine offers enough challenge to make it interesting to experienced dancers.

A-TISKET, A-TASKET — Flip side to above
Music: (Hi-Steppers) Trumpet, French Horn, Piano, Accordion, Saxophone, Clarinet, Bass, Drums
Choreographers: Roy Close and Bernice Jones
Comment: A lively two-step routine to real swinging music. The dance is quite easy.

EVOLUTION OF AN EXHIBITION GROUP

By Carolyn Andrew, Sunnyvale, Calif.

AS IS OFTEN THE CASE, the Jubilaires, a Northern California exhibition group, was born by accident. Each year the Santa Clara Valley Square Dancers' Assn. sponsors a Jubilee and in 1962 the committee appointed to find an available exhibition group for that year's Jubilee was about ready to give up after a fruitless search. Then, at an association meeting in September one of the distaff

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Music by the Westernaires

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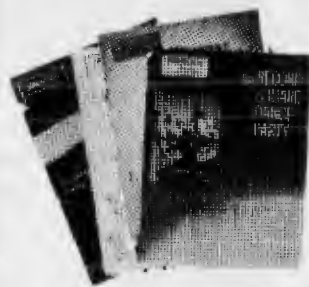
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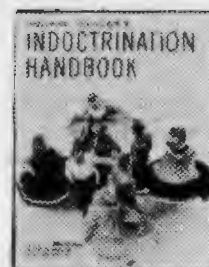
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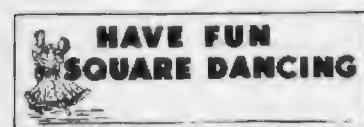
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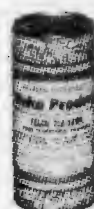
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callers, Betty Herman, proposed that the association consider forming such a group within the Valley, with "new-to-the-area" caller Joel Kadish at the helm. Joel has been dancing since 1946 and has called and danced with several exhibition groups.

After practicing on Sunday afternoons for only one month, three squares performed for the 1962 Jubilee, thinking that would be their first and final appearance. However, their performance was so well-accepted that they did not disband but continued practicing together, enjoying each other's company as well as the activity itself.

The aim of the Jubilaires is to present something out of the ordinary—patterns and figures choreographed in a completely original style to warrant the term "exhibition." Emphasis is placed on smoothness, timing and precision rather than on flourishes and gimmicks.

One becomes a Jubilaire either by nomination from their club or invitation from another Jubilaire. In either case, the candidates so nominated are put thru a five to eight week screening session, during which time they are rated by the callers (Kadish and Herman) in all phases of square dancing. Eventually the



Here are Santa Clara Valley's Jubilaires in their effective black and white costumes.

couples selected are invited to become members on a standby basis, until an opening occurs in the Jubilaires.

The idea is not to be critical for the sake of criticism but to be able to place before the public a group of dancers who will represent the square dance movement with dignity and ability and to select those who will be willing to give the not inconsiderable amount of time necessary to put on a polished performance.

The Jubilaires performed, very creditably, at the California State Convention in Long Beach in June, 1963 and also at the Santa Clara Valley Jubilee in October. Their goal—dancing at the "Lucky 13th" National in Long Beach in July, 1964.

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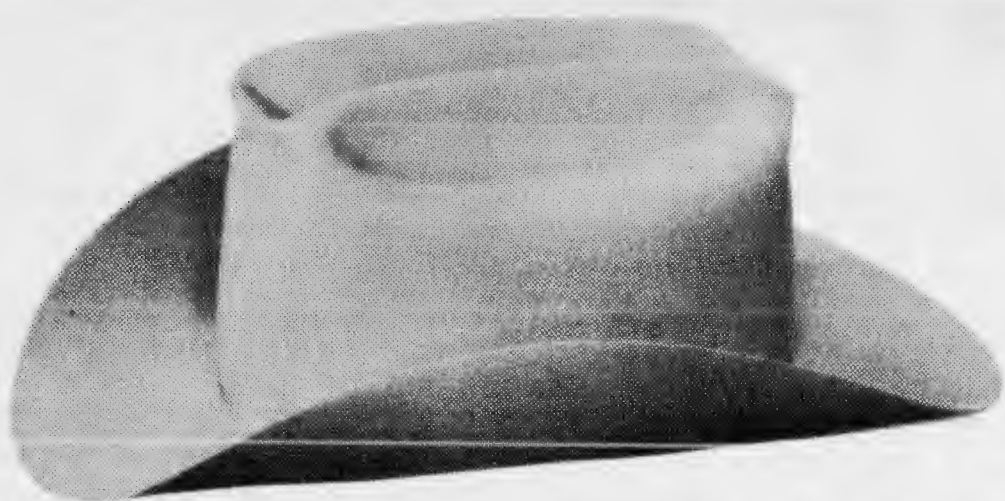
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Ray Castner in Square News, Indianapolis, Ind.

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possible, and, believe me, if we do this we will all be too busy to argue over the more trivial matters in this, *our Recreation!*"

The Chatter Box in Square Talk, Savannah, Ga.

"Look in the mirror before leaving for the next dance, not to see if the lipstick is on right or if the shirt collar looks straight, but look to see if your face has a smile ready for use at the dance! How about the hands? No, not the color of the finger nail polish or anything like that, but are your hands ready to be helpful to those in the square who may be dancing their first club dance?"

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EXPERIMENTAL LAB



A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.



IF YOU'LL REMEMBER BACK to the descriptions of Clover Leaf (S.I.O. March 1963) and the U Trail In (S.I.O. October 1963) the following movement is definitely part of the same mold.

Peel the Deal

By Vic Andrews, St. Clair Shores, Michigan

In Double Pass Thru position the inside, or facing couples, separate or peel away from each other and those behind them follow the leader in a small semi-circle to follow the next call.

The square, lined up and ready for a Double Pass Thru (1), is all set to go on Peel the Deal. The two center couples turn their backs on their partners (2) and move forward as the people behind them move forward. Those in the lead continue in a small circular direction while those behind them follow in single file (3). Those leading in the small circles then meet and the dancers are in a position to form lines of four, Pass By two and form a line, do a Dixie Grand or a number of other movements (4).



Remember, the purpose of this Experimental Lab is to present material that needs further study before being put into general usage. The small workshop groups are best suited for this purpose.



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Two-step by Dena M. Fresh

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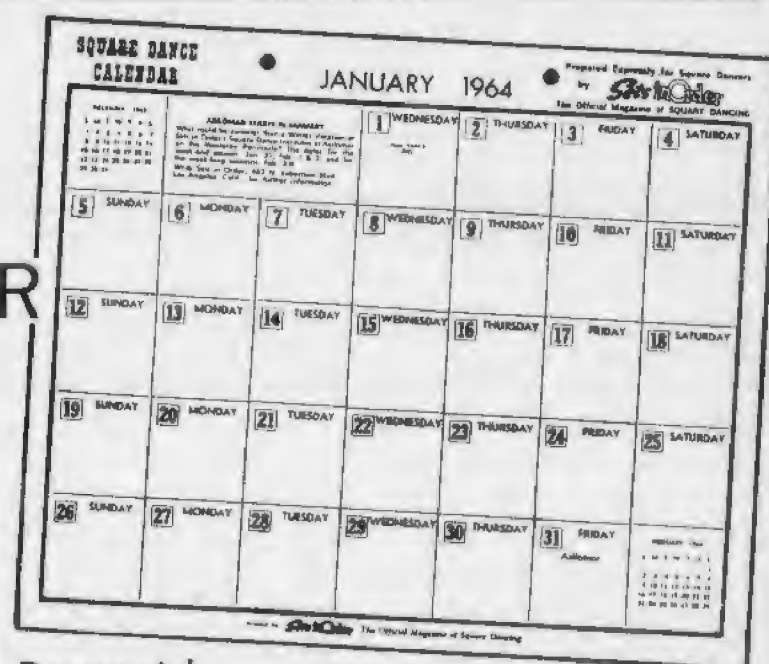
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